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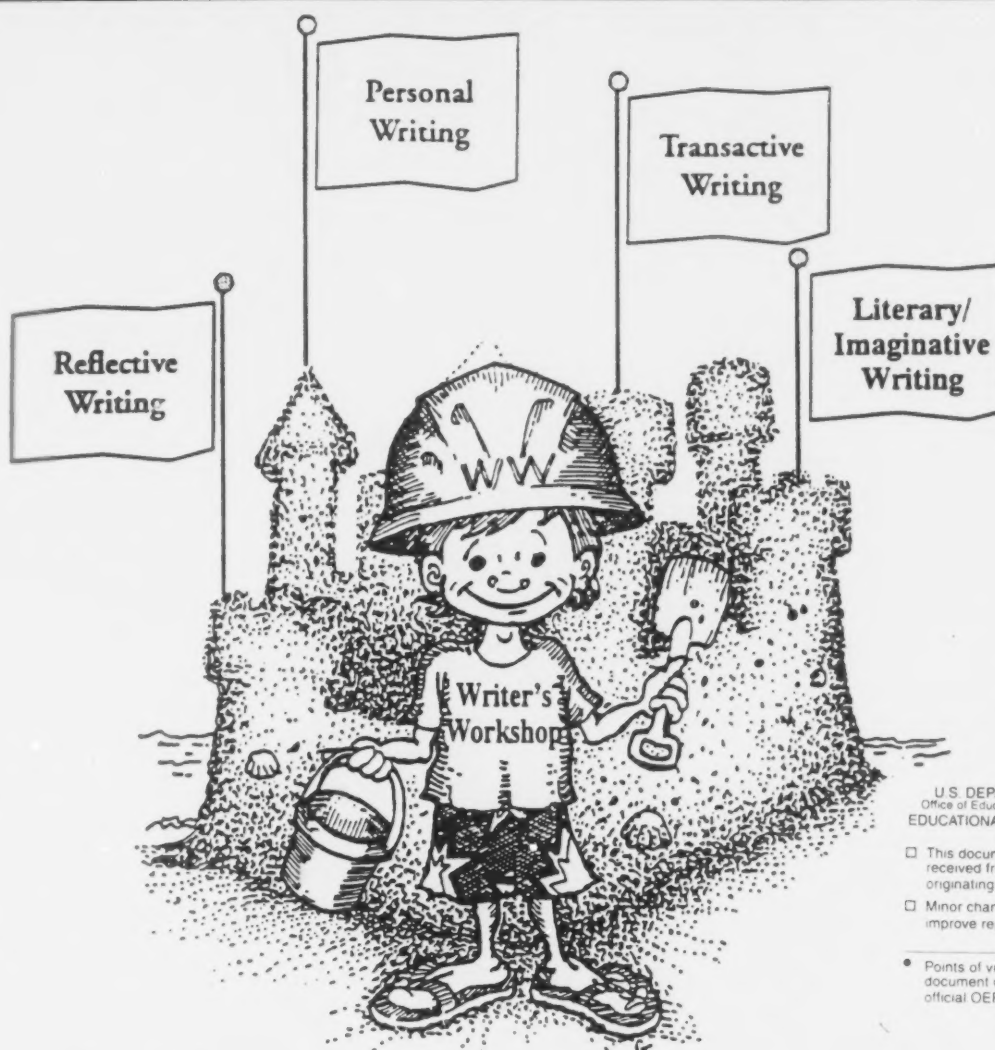
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ABSTRACT

This book presents strategies for teaching the personal narrative, feature article, how-to article, and persuasive letter, and for teaching fiction and reflective thinking and writing. It includes definitions, lesson plans, originals for transparencies and photocopies, and sample student writing. The first four sections are: Teaching the Personal Narrative; Teaching the Feature Article; Teaching the How-to Article; and Teaching the Persuasive Letter. The fifth section (Teaching Fiction) contains 24 lessons divided into nine parts: (1) Story Elements; (2) Common Story Subjects; (3) Developing Fiction Through Characters; (4) Developing Fiction Through Setting; (5) Developing Fiction Through Plot; (6) Developing Fiction Through Leads and Closings; (7) Transitions; (8) Writing the Story; and (9) Polishing for Publication. The sixth section (Teaching Reflective Thinking/Writing) includes 6 lessons. The seventh section contains the essay "Spelling: No Instant Recipes." (Contains 76 references. Each section in the book contains an appendix.) (EF)



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Building the Foundation the WRITE WAY:

Mini-lessons with Practical Strategies for Teaching
The Personal Narrative, Feature Article,
"How-to" ...Article, and Persuasive Letter

Kentucky Department of Education
Kentucky Writing Program
Susan A. Miller, Donna Vincent

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Teaching the Personal Narrative

A personal narrative is a story about a personal memory. But it's not about any old memory. It's about a time so important you don't ever want to forget.

Writer's Express (Write Source Publishers)

Introduction: A personal narrative is a true story which really happened to or was observed by the writer. It is a memory of **one** incident. A week's worth of events, such as a vacation, is too broad. Instead, it should focus on one moment, i.e. instead of the entire trip to Disneyland, it might focus on the Space Mountain ride. (See ***Screaming Mean Machine*** by Joy Cowley as a great example.) This would be a memory worthy of sharing via writing because of the strong feeling of nervousness.

The purpose of the personal narrative is to make the audience **feel** the way the writer felt at the time. Also, a more sophisticated purpose is to get the audience to **think** about what the writer learned as a result of the experience.

Lesson 1: Defining the Personal Narrative

- Ask students if they have ever read a book which made them cry, laugh out loud, cringe, gag, etc. Tell them that personal narratives are supposed to stir feelings for the audience/reader. Make a chart which has four columns labeled *Title, Author, Feeling(s), Lesson Learned* to fill out together as you and your students read and discuss several personal narratives. (See bibliography and student samples at the end of this section of the module.)
- Remind students of times when they had things happen to them which were scary, sad, embarrassing, funny etc. and of how much they really wanted/needed to share these experiences with others. Have them think about **how** they shared the information. They told what they saw, heard, etc. in an effort to make the audience **feel** the way they felt at the time.
- Discuss what makes people feel: what they see, hear, taste, touch, smell (the five senses.)
- Read ***My Five Senses*** by Alik. Brainstorm for different sights, sounds, smells, etc. which make people **feel**. Some examples might be the purring of a kitten, a siren, crowds cheering, etc. (This would be a good time for a unit on the senses.)

Lesson 2: Stimulating Ideas

- Read *On Monday When It Rained* by Cheryl Kachenmeister. Brainstorm with the **children** for times when they felt like the little boy in the pictures. List their ideas either on a chart or transparency for later use in **Lesson 8**. Cover several feelings.

Lesson 3: Analyzing Models

- Read *I'm Doomed!* by Megan Finley, a primary student, on **handout #4** (made from **blackline master #4**.) With the help of the class, identify the moment being relived, the feeling(s) being shared, a possible audience, and the lesson learned.
- Ask students to help you write the key words and phrases from the story which showed **why the author felt nervous**, on **transparency #1** (made from **blackline master #1**) using a **blue** transparency pen. By the ear, write things she said she heard. On the eyes, write things she said she saw, etc. all of which made her **feel** nervous.
- Brainstorm with students what **other** details could have been included: the drill, the needle, the pick, the mask and other protective garb..... Write these on the same **transparency #1** with a **green** transparency pen.
- With student's help, record key words and phrases which indicate **how** the author **showed** she was nervous on **transparency #2** (made from **blackline master #2**) with a **blue** transparency pen. Thoughts, action, dialogue recorded here must **all focus on the feeling of nervousness**. Notice that though Megan's thoughts were extensive and well-focused, she could have added more dialogue and actions. With a **green** transparency pen, list dialogue and actions that Megan could have added to **show** nervousness,
- **Writing is as much about what you leave out as what you put in.** Point out that Megan stayed totally focused on her topic. In other words, she did NOT include side issues or distractions.
- Discuss how the dialogue, actions, description, and thoughts all stay focused on nervousness. It would have been inappropriate for Megan to have added **excited** thoughts about her upcoming birthday party.
- Read sample of unfocused personal narrative on page 34 and find the side issues and the distractions.
- For further practice, use some of the student's samples in the Appendix following the directions above.

Lesson 4: Showing Not Telling

- To prevent young writers from merely summarizing an event, read examples of passive writing and active writing. Discuss how active writing can and must be achieved. Passive writing **tells** and doesn't **show** by using verbs which are forms of the word *be*. An example of **telling** would be: *The child was nervous.* **Showing** reads this way, *She gripped the arms of the chair and scrunched her eyes shut as the dentist reached for the drill.*
- Tell the children that you are going to act out the idea of showing, not telling. Go out into the hall. Come into the classroom unexpectedly angry. Slam the door, stomp over to the board and quickly scribble, "No recess today!" then turn and glare at the class with your hands on your hips or your arms folded across your chest. Say, "You are really in big trouble!"
- Ask the class if they would **tell** about this event by saying, "The teacher was mad" or would they **show** the action like this,

The whole class jumped when Mrs. Blake slammed the door. She stomped across the floor and snatched the chalk from the tray. We watched in fear as she scrawled NO RECESS! in huge letters. Then she spun around on her heel, folded her arms across her chest, and hissed, "You are really in big trouble!" between her teeth as she glared at us.

- Say, "We don't know what the teacher was thinking, but if we did that would help us to **show** this event more clearly. Barry Lane says that books are better than movies because books let you know what characters are thinking. Let's imagine what the student who is reliving this scene might have been thinking: *Oh, no! She found out!*"

Lesson 5: Practicing Show, Not Tell

- Read the story #b on **transparency #3** (made from **blackline master #3**) which **tells** but doesn't **show** the action. (Basically, it's just a summary.)
- Divide the class into groups of three or four, giving each group a note card with one of the sentences from **transparency #3b**, a blank transparency, a copy of **handout #2** (made from **blackline master #2**) and a transparency pen.
- Groups fill out **handout #2** (made from **blackline master #2**) to go along with their notecards. Next, they write paragraphs on the transparency to bring the sentence to life. Remind them to do this just as you modeled with, *The teacher was mad.*
- Groups share their transparencies in order to create a full story.
- Younger primary children could do this by role-playing.

Lesson 6: Modeling and Demonstrating

- For younger primary students, use the *On Monday When it Rained* lists generated in Lesson Two. Pass out **handout #5** (made from **blackline master #5**).
- Identify the feelings which go with each picture on the handout. Discussion is extremely important before the children start to web.
- Demonstrate how you would fill out **handout #5**, drawing pictures to show memories.
- For older students, read *Wilford Gordon McDonald Partridge* by Mem Fox. This is not a personal narrative, but it is a wonderful springboard for memories about which to write. Discuss the definition of memories given in the book, and point out how Wilford made a **memory box**.
- Web some memories in **your** life on **transparency #6** (made from **blackline master #6**.) At this point, don't elaborate on each story. Just say, "Once I was really embarrassed when I slipped and fell in the lunchroom and it made me think about laughing at others."
- Give each student a copy of **blackline master #6** and have them list and categorize as many significant moments as they can think of. They could even take the webs home and have their families help them. Not all categories have to be filled, because not everyone experiences the same emotions. Choice and ownership start here. **Caution:** Make sure the memories are true, fairly current, attached to strong feelings and hopefully reflective. (Make sure the child was there.)
- Choose 3 or 4 of **your** favorite events from your web about which you have strong feelings. (Predetermine those events so that you already have your **memory box** ready to share at this time.)
- Share your **memory box** by pulling out one item at a time which represents one of the memories you've chosen. Briefly discuss the memory while holding up the item (prop) for that memory. For example, if the memory is about the time you first tried to put a leash and collar on your first dog, bring the leash. When students put together their **memory boxes** these props will help them remember their stories and will give them something to do with their hands while they share with others.
- Remember, as you discuss each memory talk about how you felt, why you felt that way, and what you learned as a result of that experience.
- Discuss your audience. Remind students as you share your memory, you want to make the audience feel the way you felt at the time, so you

must choose an audience who's capable of feeling that way. (For example, if you're writing a personal narrative about the time you were scared by a snake, you have to pick an audience who is also afraid of snakes.)

- Choose the memory that you want to write up as a personal narrative. Do this orally so that students can see what thought processes go into the choice. When choosing, think about strong feelings, focused moments, lessons learned, the need to share, and potential audiences.
- Students choose 3 or 4 events from their memory webs and go home and prepare **memory boxes** with the help of their parents by finding one item for each memory. (A note could be sent home to explain.)

Lesson 7: Guided Imagery

- Students share their **memory boxes** in small groups of 2 to 4 just as you did. Encourage them to ask each other questions about the events. Have them help each other choose which event to write about, but remember that the author has the final say . . . **ownership**.
- Once students have selected one particular memory have them close their eyes. Ask them to imagine it's happening again as you ask
 - How do you feel: angry, sad, disappointed, scared, happy...?
 - Why do you feel that way?
 - What types of sights, smells, sounds, tastes, touches are there which make you feel that way?
 - Is anyone (including you) talking? What are they (or you) saying which makes you feel (or shows you feel) that way?
 - What are you thinking which shows you feel that way?
 - How do you look/act to show you feel that way?
- Students draw the pictures that they had in their heads in the middle section of **handout #7** (made from **blackline master #7**.) Have your own prepared in advance to share as well. Students will finish this sheet in **Lesson 10**.

LESSON 8: Developing and Organizing

- Model the development of your personal narrative using **transparency #1** (from **blackline master #1**), focusing on the senses which caused you to feel. Write key words and phrases in

appropriate places. Be descriptive here. Instead of simply writing **thunder** by the ear write **BABOOMCRAAASHBOOM!!!!** and **rattling windowpanes**. Think aloud as you fill in the details, telling the story as you go.

- Hand out a copy of **blackline master #1** to the students, instructing them to follow this process by focusing on the senses which developed the feeling. In other words, don't include side issues or distractions such as what color the eyes were or how old someone was. **Stay focused on the feeling**. Students could now pair and orally share their stories and sensory details, answering questions and adding details as they went.

- Now, model the completion of **transparency #2** (made from **blackline master #2**) focusing on how you showed you felt _____. Again, only include thoughts, actions, and dialogue which focus on the feeling. (Remember, writing is as much what you leave out as what you put in.) Draw a mouth, tears, etc. which go with your feeling(s).

- Students complete **handouts #1** and **2** (made from **blackline masters #1** and **2**) just as you did. They can add hair, clothes, tears, etc. to show feelings and make it personal - but caution them to color lightly as not to cover their words.

LESSON 9: An Engaging Lead

- This is sophisticated. Not all will be successful. It's an effort to get away from, "Hi, my name is . . ." or "It was a sunny day."

- Work with your students collecting great leads (hooks) and recording them on a large chart. (See the bibliography for resources.) Discuss the definition and importance of a lead.

- Use Barry Lane's techniques in **After the End** for building leads. At the top of **transparency #8** (made from **blackline master #8**) fill in the box marked **feelings** with the feeling your story elicited from you. Inform the class that you will need them to ask you some questions about your story focused on the feeling you put in the box. (In other words, if your story is going to be funny your questions should focus on that feeling.)

- Tell just a **snippet** of a memory. For example, *It was the funniest thing I've ever seen in my life. There was this flying squirrel. Then my husband caught it.* That's it. Any questions?

- As they ask questions which are focused on **why** and **how** the event was funny, write the questions in the boxes on **transparency #8**. Do not answer them aloud. Choose the **one** question that makes you want to write the most and answer it in the box at the bottom of the page. This may become the lead.

Good Questions

1. How did your husband catch the squirrel?
2. How did the squirrel get into the house?
3. What were you doing at the time?
4. Why was it so funny?

Not-So-Good Questions

1. How old is your husband?
2. What color are your husband's eyes?
3. What day of the week was it?
4. What's your husband's name?

- After four questions have been asked and recorded, talk with the children about which questions would help make an exciting lead for your story. Put a check beside that question.
- I would choose to answer question #3 this way: *I awoke with a start. Running and thumping noises were coming toward me down the dark hallway. I flipped on the lamp just in time to see my husband dart past the bedroom door, armed with a trash can and a tennis racket.*
- Write the transition on the last line. (i.e., It was the funniest thing I have seen. It all started when...)
- Students develop their leads following the same process using **handout #8** (made from **blackline master #8**.) Once they are ready to choose the best question ask, *How many of you were asked the question, "What is your name?" So you don't begin with, "Hi! My name is ..."*

LESSON 10: Beginning, Middle, and End

- Continue modeling the development of your story using **transparency #7** (made from **blackline master #7**) on which you had drawn for the guided imagery activity in **Lesson 7**.
- Write key words and phrases to flesh out the beginning (background information which the reader needs to know to understand the event), the end (reflection, insight, humor, a quote, etc.) and the middle (the action itself). The guided imagery in the middle is the action.
- Encourage students to ask you questions and answer the ones in the appropriate places which will help move the story along. Explain why others weren't answered. For example, the reader doesn't need to know what color his eyes were in order to understand how you felt, so you aren't answering that question.
- Students finish **handout #7** just as you did. Younger primary students could tell their stories to older students who then scribe for them. **Make sure**

that there is time allowed for questions and revisions of the prewriting sheet before drafting!!

LESSON 11: Finally, We're Drafting

- Drafting in front of the class on transparencies or on large chart paper is an invaluable activity, especially when you think out loud as you write. (If you aren't comfortable doing this, write your draft before class on transparencies or chart paper so, as you share, your students can **see** what you have written.)
- Begin your modeled draft with the lead you developed on **transparency #8**, revising if necessary. Continue with a transition. Skip lines to leave space for revisions. Write on one side of the paper only, so you can cut and paste to move ideas around if necessary.
- Use **transparencies #1 and #2** (that you had developed previously) as you develop the draft. Write it in first person with active voice like you are reliving the story. Again, revise as you go along. Use **ARMS**:

Add ideas which you feel are missing,
Remove repetition, side issues, things the audience already knows
Move any information which is out of order,
Substitute words, phrases, etc. if you think of better ways to say something.

- As you draft, remember to show not tell and to stay focused on the purpose of making your audience feel the way you felt at the time as you **relive the moment**. Reflect on the lesson learned at the end of the piece.
- Students now draft following the same process.

Lesson 12: Snapshots, Thoughtshots, Exploded Moments, Shrinking Centuries

- Barry Lane gives some excellent ideas for teaching these writing strategies in his book **After the end: Teaching and learning creative revision**. See the bibliography for more information.

Lesson 13: Modeling the Revision of Your Draft

- Revise your own piece **before** asking others to make any suggestions. (Again, this should be done by thinking aloud in front of the class, if you are comfortable. As we model these strategies for writing, we have to allow our students to **hear us compose**.)
- Identify your audience for the class. Explain to them that you want to *imagine* how your personal narrative will be understood by the person you

intend to share it with.

- You might want to use one or both of the self-conferencing forms (**blackline master #9 and 10**) to help revise your paper in front of the class.

- Now, enlist the help of the class with more revision. Use the **PQP Method: Praise, Question, Polish**. Remind them who your audience is. Ask them to pretend to be that person or group. Have them specifically **praise** the parts they like. Instead of letting them say, "I liked it all!" insist that they tell you **what** they liked and **why**.

- Now have them question you about the parts they (as the audience) don't understand. Remind them that when writing a personal narrative you must stay focused on the feeling and the moment, so the questions must lead to information which is pertinent to the event and relative to the emotion. Let them see (and hear) you decide which questions to answer, where answers go, and why.

- Use a different color pen when revising to enable students to see, at a glance, what changes have been made. Don't erase...just mark out any parts to be removed. Cut and paste to move things. Circle and correct errors. Write in the margins, etc. discussing how only the author has to be able to read the revisions on a draft because a final copy will be prepared for the audience once the message is right and the mess is cleaned up (editing).

- **Polish** by having the class tell what they (again, as the audience) want/need to know more about. Add only relevant information in the appropriate places.

Lesson 14: Now, the Students Revise!

- Remember, students need to pretend to be their **own** audiences and revise their own pieces first. Next, they orally share their revised copy with at least **one** other person (who listens from the audience's point of view and uses the **PQP Method**.)

- This **PQP** information could be recorded by the revision partner, the author, or the teacher. (Perhaps even a tape recorder could be used.)

- Initial efforts at group revision could be large groups which are teacher directed. I have had great success with calling to one corner of the room those students who are finished drafting and are ready for response, while others continue to work. One reads while others listen. As volunteers PQP, I record on a large post-it note. The post-it note is then given to the writer who immediately goes back to answer the questions on his draft. In the meantime, others who finish drafting simply join us in the revision group. It's very fluid.

- Model the use of one of the personal narrative checklists-- **handout #9 and #10** (made from **blackline master #9 and #10**) and have students complete one as they revise their pieces.
- Use **handout #11** (made from **blackline master #11**) to conference with students.

LESSON 15: EDITING-Spelling and Mechanics Do Matter!!

- Once the message is clear and interesting, focus on the "mess." Emphasize the importance of correctness. Explain that the audience has to be able to read what the author has written. Words must be spelled correctly. Capitalization, punctuation and grammatical correctness are necessary. The audience must be able to pronounce words, know where to start, pause, and stop, and whether the **tone** is excited, etc. We have wasted our time as writers if we don't make sure that the audience can (and would want to) read our final copy. Editing says, *"I care about my message and my audience."*

- Before asking others to help you find your mistakes, find all that you can by yourself. Think aloud as you model good editing strategies for your class. Explaining as you go, use a different colored pen as you make proofreader marks to indicate the kinds of correctness needed. Remember **CUPS**

Capitalization,
Usage,
Punctuation
Spelling

- Ask students to help you find other mistakes you've made (and missed when you edited your writing.) Mini-lessons are appropriate here to teach specific usage skills.
- Show them how to use **Minimal Marks in the Margin**. Using **CUPS**, have them put in the margin the appropriate letters which indicate the kinds of mistakes they **think** they have found in each line. If several mistakes are made, repeat any letters necessary. For example, if a line has two words misspelled, one word misused, and three punctuation errors, put U,P,P,P,S,S at the end of **that** line.
- Now have students self-edit their own work. Remind them of **CUPS**. Encourage them to use dictionaries, spell-check, etc.
- As the teacher, you might choose to sometimes use **Minimal Marks in the Margin** after the students have done self and small group editing if you want to get closer to standard spelling and mechanics on the final copy.
- You will be able to determine topics for mini-lessons when you read

students' writings and analyze errors in grammar. Jerome Harste's *Creating a Classroom for Authors and Inquirers* has an excellent section dealing with establishing an editor's table for students to manage.

LESSON 15: The Final Copy Published for a Real Audience

- It must be correct, neat, attractive, and delivered to the audience!
- Publishing in a unique way is also motivational.
 - Buy Barebooks from Treetop Publishing Co. by calling 1-414-884-0501 or writing to P. O. Box 085567, Racine, Wisconsin 53408. Ask for a catalogue. Barebooks are about \$1.25 each. They're hardback books with blank pages to fill.
 - Curriculum Associates has a less expensive version (which is paperback) called Intermediate Blank Books. Call 1-800-225-0248.
 - You might have students make flip books, stepbooks, shape books, big books, etc.

BE SURE TO REALLY SHARE WITH THE AUDIENCE !!!!!

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- Lane, Barry. (1993). After the end: Teaching and learning creative revision. Portsmouth, NH: Heinemann.

Suggested Personal Narratives

- Belanger, Mark. (1989). Old Slippery. New York: Steck-Vaughn.
- Bunting, Eve. (1991). Night tree. New York: Simon & Schuster.
- Bunting, Eve. (1992). The wall. New York: Simon & Schuster.
- Cowling, Joy. (1995). The screaming mean machine. New York: Scholastic.
- Harshman, Marc. (1989). A little excitement. New York: Cobblehill Books.
- Hest, Amy. (1994). Rosie's fishing trip. New York: Candlewick Press.
- Howe, James. (1990). There's a monster under my bed. New York: McMillan.
- Polacco, Patricia. (1994). Thundercake. New York: Simon & Schuster.
- Shiver, Lee A. (1994). Going to the Wildcat game. Lexington: UK Press.
- Yolen, Jane. (1987). Owl moon. New York: Scholastic.

Books to Use as Springboards for Personal Narratives

Fox, Mem. (1985). Wilford Gordon McDonald Partridge. New York: Holt & Co.

Keichenmeister, Cheryl. (1989). On Monday when it rained. Boston: Houghton-Mifflin.

Martin Jr., Bill. (1987). Knots on the counting rope. New York: Holt & Co.

Polacco, Patricia. (1991). Some birthday. New York: Simon & Schuster.

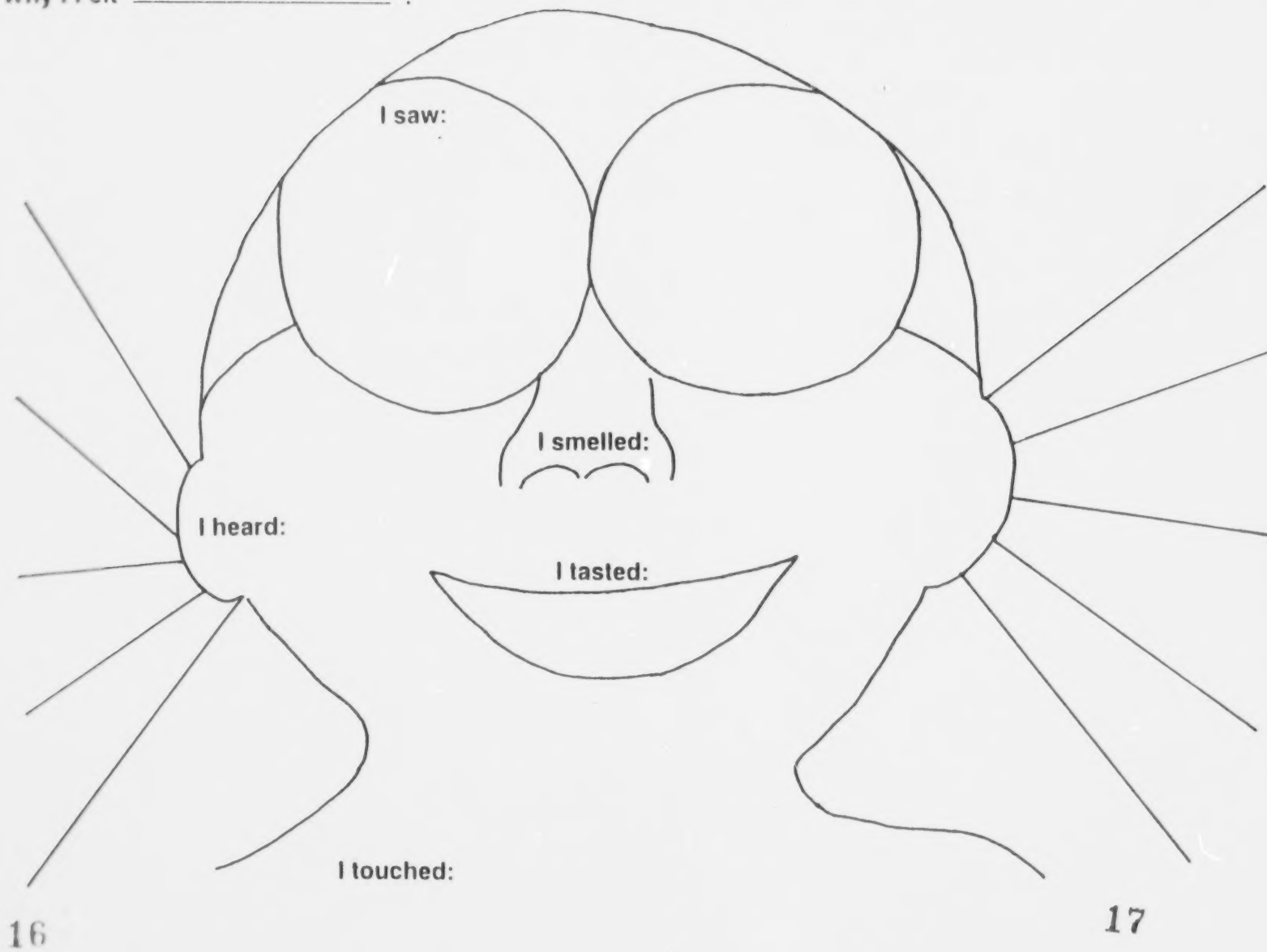
Ransom, Candice and Felicia Bond. (1993). The big green pocketbook. Mexico: Harper Collins.

Why I Felt _____ .

Building the Foundation the Write Way
Donna Vincenzi/Susan Miller

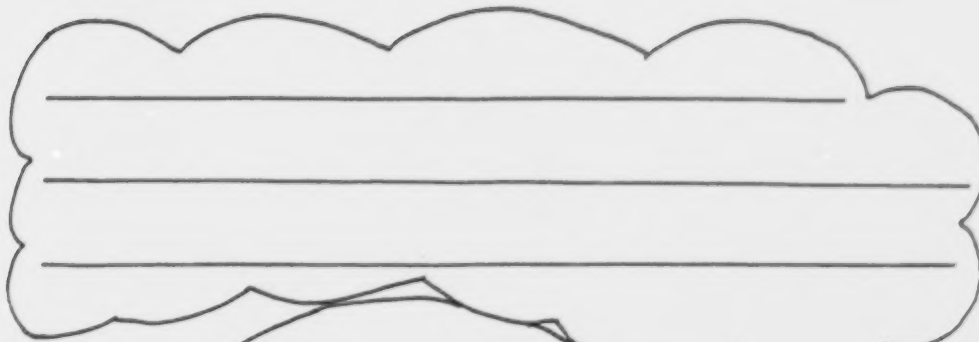
14

Personal Narrative

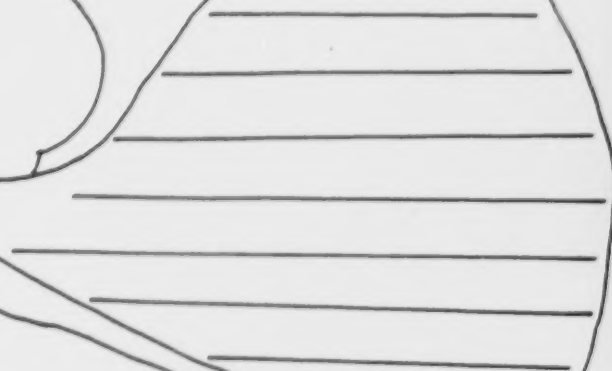


I thought:

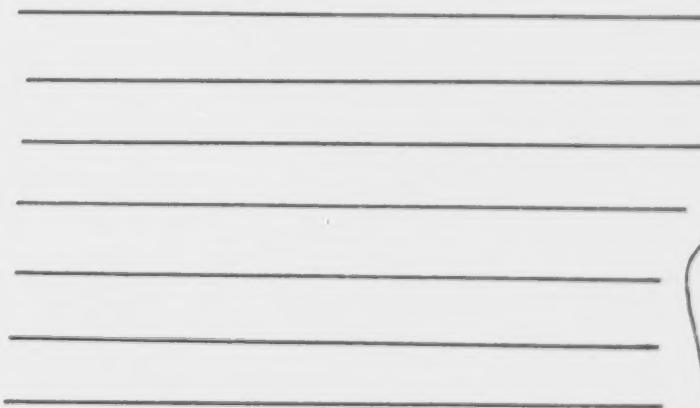
blackline master #2



I said:



I acted and looked:



How I Showed I Felt _____ .

Part A- Teacher's Point of View

Guests had come to observe the classroom. I was trying to teach. The girls were noisy. The boys were rude. The guests were annoyed. I was embarrassed. When the guests left, the I was mad. After I had fussed at them I realized . . .

Part B- Student's Point of View

Guests had come to observe our classroom. My teacher was trying to teach. The girls were noisy. We boys were rude. The guests were annoyed. My teacher was embarrassed. When the guests left, my teacher was mad. After she had fussed at us I realized . . .

I'm Doomed!

"Beep" "Mrs. Bowles can you send Megan Finley to the office? Her mother is here to pick her up."

"Yes."

"Thankyou."

"I knew right then and there I was doomed! 'Bye Meagan", the whole class said. As I ran to the office, I stopped to think... I could be dead when all these cavities are filled. The ride to the dentist went by in a blink of an eye.

"Meagan", Jennifer said, "Ready?"

Not as ready as I look, I thought. As I sat down in the chair and closed my eyes, I could smell that awful smell of fluoride. Yuck! It makes my stomach want to hurl!

The dentist walked in and said, "Here's Mr. Happy Gas Mask." (Treating me like a baby.) She didn't fool me, I knew she was going to destroy my life. The sound of the utensils started. It sounded like a ten gun army salute. I thought, what if the dentist puts the fillings in the wrong place and causes me to have more fillings? I will look like a motor mouth. That's just great. Ouch!

"That's it, you're done."

"I am well? That didn't hurt too much. As I hopped out of the chair with a big grin on my face, my mom asked me if I was still alive. I said, of course. That was my trip to the dentist.

Megan Finley
5-15-96
exiting primary student

excited

scared

My
Memories

angry



proud



22

21

tickled	disappointed	scared	embarrassed
Injured		Name _____ Personal Narratives Are: • true • emotional • interesting • focused on one event • memories • told in first person (I, me)	
		happy	
		proud	
sad		excited	mad
		nervous	

Prewriting

Audience: _____

Purpose: to make my audience feel as
_____ as I did.

The Beginning: background information

The Middle: the action

The End: reflection

The feeling:

Check the box you
will answer to make
the lead.

?

☐

?

☐

?

☐

?

☐

.....
Lead and transition:

PERSONAL NARRATIVE

✍️ Revision Checklist ✍️

- ☐ My story is focused on one memory..
- ☐ I stirred strong feelings in my reader.
- ☐ I described what I saw, heard, smelled, tasted, touched which made me feel.
- ☐ My story is easy to follow.
- ☐ My lead and ending are engaging.
- ☐ I used snapshots in my piece.
- ☐ I used thoughtshots in my piece.
- ☐ I am in the story.

PERSONAL NARRATIVE

CHECKLIST

- ☐ I tell about something that happened to me.
- ☐ My story has a beginning, middle, and end.
- ☐ I show not tell about my feelings.
- ☐ I include interesting details.
- ☐ I stay focused on the feeling.



Teacher Conferencing Questions (adapted from the Ky. Writing Program)

1. In one sentence, what is your piece about?
2. How can the reader tell that this piece is about something that happened to you or was observed by you.
3. Why will the reader be able to follow the whole story?
4. How did you order the events in your piece?
5. What moment was this piece focused on?
6. Where did you use snapshots in your piece?
7. Where did you use thoughtshots in your piece?
8. What strong feeling(s) did you stir in your readers?
How?
9. Are your lead and ending engaging? How?
10. What is your favorite part? Where are the trouble spots?
11. What lesson was learned?

APPENDIX

30

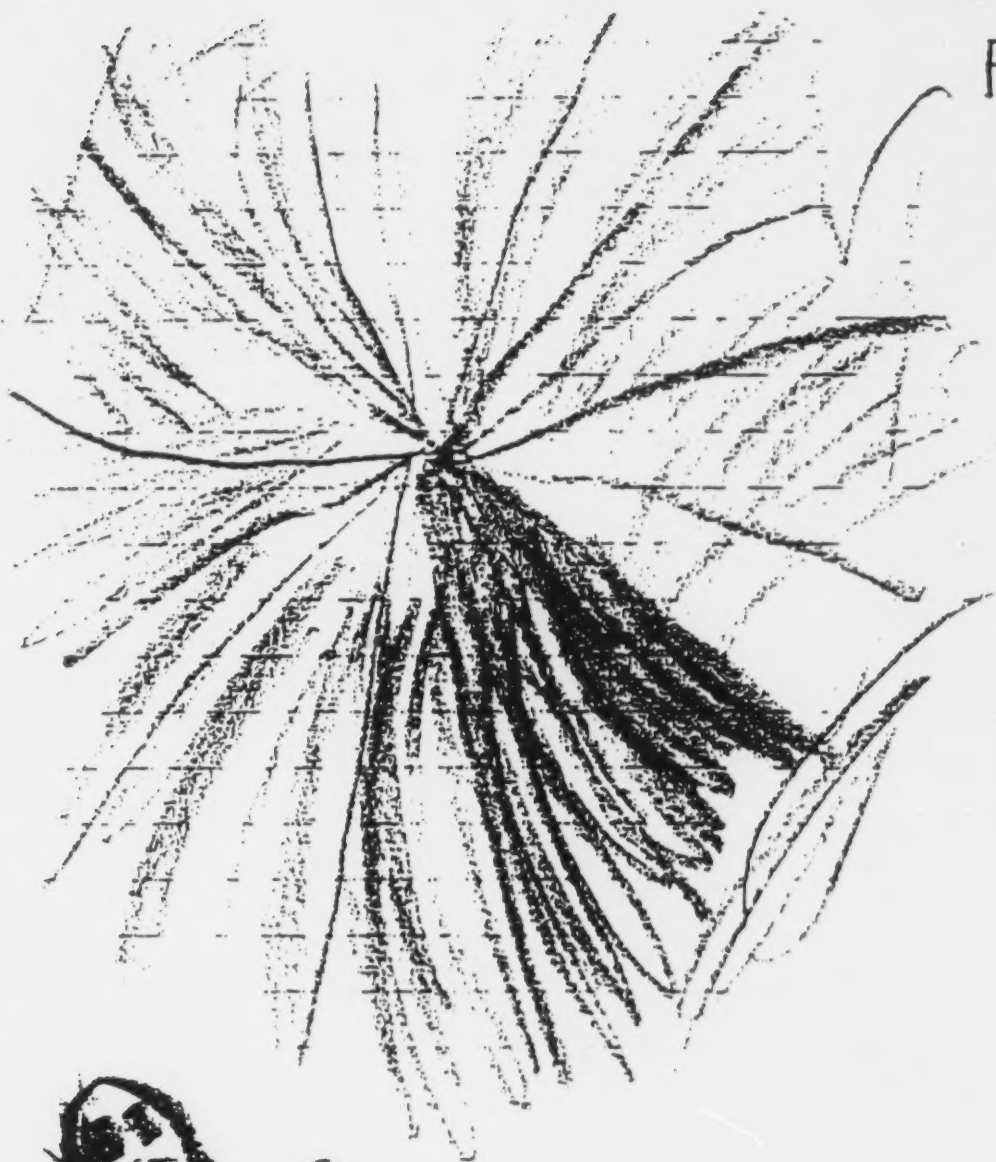
Building the Foundation the Write Way
Donna Vincent/Susan Miller

25

Personal Narrative

Student Sample
Primary 1 (kindergarten)
5 year old

FRW



Wouldn't this be a good piece to use for a mini-lesson on periods with lower primary? With upper primary have groups of students work to totally edit the piece.

Student Sample
Primary 2 (first grade)



3-11-97

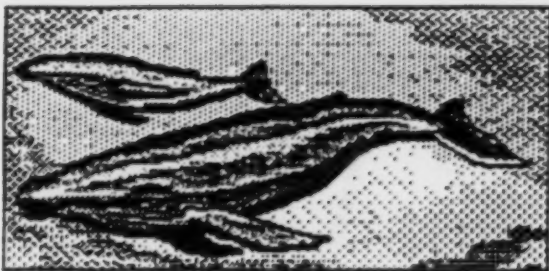
A personal narrative

one time I was playing outside and My
Friend came outside He Whanted to no
If I coe go to his hose Back Wideing I
ased My mom She saed yes so I Whent
to his Hose Back wideing and that's When
I sall It He feel off the Hose I was sgard
so Was His mom and his dad he Whent
to the Hostuble to get sum steichise in
hishead and his leae I was reley sgared
the End

This is a good sample to use as an overhead when working with the children on "show not tell" or side issues and distractions. See Lesson 3 for further explanation.

Student Sample
Primary 3 (second grade)#1

My Trip to Sea World



I was excited because it was my first time to go to Sea World. I saw whales and lots of people. I heard people clapping and whales splashing. During the show I ate some popcorn. Shamu came up on dry land. He took his tail and threw water all over the crowd. Shamu could splash up to eighteen rows of people. I thought Shamu was going to drown me because I was sitting in the front row. I told my mom I wanted to pat Shamu, but I didn't get to. I acted wild, I was screaming I was so excited. I will never forget that day because it was the best day of my life!

3-18-97

Going to School

The night before I started school I couldn't sleep because I was so excited. My heart was beating fast and I felt fidgety. I probably stayed up half the night, but I finally feel asleep. The next morning I got out of bed and got ready for school. In the car on the way to school I was breathing fast.

When we got school I saw lots of boys and girls going in. I really wanted to go to school, but I wanted my mom to go with me. I found my room and sat down next to Chelsea. Beth was at the table behind me. She tapped me on the back and waved.

By the time Mom left I was okay because I had started to make friends. Now I think school is fun.

Another personal narrative with great possibilities for a **revision mini-lesson!** Cut-and-paste would be a good strategy to use with this. First, have children help you highlight in one color all the information that describes Sissy. In another color, highlight all the writing that tells about burying Sissy. Physically cut the story apart by colors and rearrange it. Doesn't this read better?

I saw daddy digging the grave.
 Sissy was my best friend. Sissy was
 like a dream come true. Sissy was like a
 member of my family: sissy looked
 limp I smelled the dirt. I heard
 Mommy crying. Mommy is she really-
 dead? She accidentally hung herself on
 the bar wire fence. When I found
 out she died, I fell to my knees and
 started to cry. Sissy was a brown, white
 and black pit bull. She was fluffy.

She had long ears. I liked to pull her
ears. I liked to play with her.

Her tongue felt like sugar
running down my cheek.
I miss a lot. I wish she was
still alive

Tears

SLAM! went a noise from the living room. My eyes opened with a quick blink. I heard slow steps down the hall.

I stood up strat from my crib. My hands held onto the bar with a big grip on it.

Then my door knob started to turn. My soft voice "daddy"? The door creaked and my dad stepped in. I reached my soft arms out to my dad from my crib. He picked me up as I held him tight to my face. His saltey tears rolled down his cheek and got my little wet as I wondered why he was crying. He held me out and kissed me on the cheek, and then he carried me out the door too the living room.

My mom stood in the corner as tears rolled down her cheek. My grandmall had her hugged tite. My dad set me down as I looked at my mom. I stepped back and grabbed my dad agein. I turned around slowly as I looked up and down at him. I did not notice it before but he was wearing a costume that was green and brown. Like he was going somewhere. I took small steps back from my dad to get a good look at him.

He walked over to my mom with complete silence. My mom looked up at my dad and had tears all over her face were she wiped them off and got them spred.

Then that time my mom walked over and picked me up. She explained to me that "daddy was going to the Gulf War and he will be back in 2 years."

My dad slipped out the door to get me to not notice. Tears rolled down my cheek and got my little cheek wet again. But this time it was not my dad's tears it was my tears.

Christmas of '96 was going to be an awful Christmas. My family and I thought it was going to be terrible. My mom was going to be in the hospital in Lexington for Christmas, because she found that her breast cancer had come back, and now it is in her right lung.

It was a good hospital and all, but you know, it would be kind of strange without her being there opening all of her presents from everyone. I felt sad and all alone.

One day my mom was picking me up from school as always.

Mom said, "I have something to tell you."

In a nervous voice I asked, "Well is it good or bad?"

She said, "Good, Very Good!"

I asked..., "What is it?"

Mom slowly said, "I don't have to be in the hospital for Christmas."

I was so excited I began to bounce like a super ball hitting concrete, in my seat! I gave my mom the biggest hug I had ever given her, bigger than King Kong's! Then I asked her how she found out?

She said, "You know I went to the doctor today, right?"

I said, "Yeah."

She said, "The doctor told me I wouldn't have to go."

I replied, "When do you have to go?"

Mom said, "January sixth."

I laughed so hard I almost cried, like a baby! When we got home, I called everyone in my family. They were happy, too, but they weren't half as happy as I was.

A Tragic Day

“Bye Erika! Thanks for coming!” It was Saturday afternoon, the day after I had my slumber party. Erika was the last one to leave. After everyone had left, my dad called us all into the rec room. “We need to have a family meeting,” he said.

My brother Jim and I sat down on the couch. When we have family meetings, it’s usually about something serious. This family meeting, I was worried because I knew that my cat Sniffy was very sick the night before, and couldn’t even stand up. Then my dad said, “You all know that Sniffy was very sick last night, right?” “Yes,” Jim and I replied. “Well, last night Sniffy, she, she passed away.” I felt a tear tumble down my cheek, followed by three more. The next thing I knew, I couldn’t stop crying. We have had Sniffy such a long time! My mom and dad found her under a car when they were dating. I could hear Sniffy meowing in my heart.

We were going to go shopping and to a restaurant for my birthday dinner that night. As I walked through the hall I peered into Jim’s room. I saw his bed, without Sniffy’s basket on it. When I went into my room to fix my hair, I looked at my mirror. I looked like I’d just ran one hundred miles because my face was so red from crying.

When we were on our way to the restaurant, I was a little worried that I would start crying again in public. This was my worst birthday ever.

THE RED WRISTBAND

Chicago Bulls! I couldn't imagine me going to a Chicago Bulls game. Seeing the Bulls was my dream. Now my dream was coming true. My mom ordered the tickets a few months before, and now I was there. I was sitting one row behind the bench with my cousin. I could reach out and touch the players. It was like heaven.

Sometime in the 4th quarter a point guard for the Chicago Bulls was yelling at the referee. I thought, "he's gonna get ejected." He stomped across the floor to the bench, and it sounded like a herd of real Bulls stampeding across the court. He stomped so hard that it was like he could break through the hardwood floor. The announcer said, "foul on Ron Harper!" That was his 4th foul, so he was steaming hot because his coach made him sit down.

I nervously screeched his name, "Ron Harper!" He looked up, then he looked forward, and he stared right at me. As I gazed at him, I thought to myself "why would he talk to a little kid like me."

He was sweaty, sizzling, and mad. I blinked my eyes and a sweaty red wristband struck my face. He threw it so fast I didn't see it coming. Neither did the fans around me. If they would've seen it, they might have grabbed it. I held on tight. It was dripping wet like a wash rag, and it had number 9 in white on it. As I caught it I heard his voice say, "Here little man." I thought to myself, "Wow! A Chicago Bulls player gave me his wristband."

From that day on, I always look for him in games on TV, because he's a great guy. I wear his wristband at my basketball games to remind me of him. That night I was the happiest kid alive.

THE SHOW

I was so excited! I was about to watch the Shamu Show at Sea World, and that's a big event for me because I'm crazy over whales especially Orcas. That's what kind of whale Shamu is.

As we walked in the enormous stadium my mouth dropped open when I saw all the rows of risers full of people. There was a gigantic pool and it was filled with gallons of salt water. I thought to myself, "That must be Shamu's tank." We (me and my mom) got seats in the second row.

The show started and the dolphins did fabulous tricks. They jumped high, swam low, and did other cool tricks. I wondered, "When is Shamu coming?" Then right before my eyes a giant Orca jumped out of the tank. The audience cheered, and I was amazed!

I hadn't noticed earlier, but there was a little stage in front of the first row. I wondered what it was for. Suddenly Shamu pushed his way onto the little stage! I reached forward to touch her, but my mom pulled me back. The trainer smiled at my mom but I frowned at her. She wasn't looking at me.

I went back to watching the show. Shamu had gotten off the stage and was getting a fish treat. As The trainers were looking for a volunteer, my hand shot up. The trainer pointed to me. I thought to myself "Oh, wow!" I stood up and walked excitedly down the aisle. "Careful," he said in a kind voice, "it's slippery". I followed him to the front left corner of the tank. He explained to me what I was supposed to do. I was supposed race Shamu to the front right corner. I had to duck

down, then Shamu would make a tidal wave that would go over my head and get me just a little wet, but the audience soaked. "Get set....and go!" I jogged to the right corner, ducked down and waited. The tidal wave never came, so I stood up. Right as I stood up, a gigantic wave hit me. I was soaked! The audience was laughing, and I started giggling to myself. I turned and looked at my mom, and like all moms do, she took a picture. The trainer came over and said, "Good job" as he pointed me to my seat. As I carefully walked to my seat, water dripped off of me. I smiled at my mom, and she smiled back.

We continued watching the show, and there were many more tricks performed. To end the show the trainers surfed on the Orcas and waved good bye.

As we walked out of the stadium mom asked, "Did you have fun?" "Yes," I answered. I will never forget that day I performed with Shamu.

Teaching the Feature Article

A feature article is a human interest story that answers a higher level question (such as a how or why question) that the writer and reader both care about. Sometimes an article will answer more than one question, but those questions are VERY closely related. It's a whole piece of writing meant to be read from beginning to end. (It's not a straight news article for scanning.)

Conducting Research

Lesson 1 Stimulation before writing

- Set up centers in the room to stimulate curiosity about your theme/topic. Include a wide variety of materials that will appeal to different intelligences, (e.g., books, video tapes, objects to feel and manipulate, audio tapes.)

Lesson 2 Generation

This activity works especially well with younger primary children.

- Once students have become interested in a topic like butterflies, generate some conversation with the group. Questions could be generated from bringing in a model, viewing a video, looking at books, having a guest speaker, etc. With black marker record students' questions in categories on 5 pieces of poster board labeled and colored as follows:

- ∞ blue - body
- ∞ green - habitat
- ∞ yellow - eating habits
- ∞ orange - protection
- ∞ red - adaptations

**(These will have to be
adjusted to fit the topic
you choose.)**

- Define each and discuss with the class which category each question belongs in. (With younger primary children, have them chant the questions as you record them or use picture clues in a pocket chart.) Leave spaces between the questions for answers. Explain that books are good places to find the answers.
- Read a resource book on butterflies (or selected topic) to the class.

Give every child a cut-out of a butterfly and instruct each child to listen for answers to the questions. When they hear an answer, they are to raise their butterflies, wait to be called on, and tell what color/category the answer goes with and what question it answers.

- Record the answer under the correct question in blue marker. Add more questions as they arise. (*Younger primary students move on to Lesson 4 now.*)

For **upper primary** and **intermediate** students, you might want to gather information this way:

- Give each student a colored notecard (from a five colored pack). Distribute the five different colors evenly. If you have 25 students, give 5 a blue, 5 a red, 5 a yellow, 5 a green, 5 an orange.

- Write colored-coded topics on the board:

- ∞ blue - body
- ∞ green - habitat
- ∞ yellow - eating habits
- ∞ orange - protection
- ∞ red - working habits

- Define any unknown terms or concepts. Explain that you will be reading orally from books about butterflies to do class research. Tell them the rules:

- * record only facts about YOUR topic
- * don't record information twice
- * record only key words and phrases
- * bullet the list to make it easy to read
(*Demonstrate note taking for the class.*)
- * use "best guess" spelling if necessary

- Explain that several students have the same color, so if a fact is missed by one, someone else will get it. Besides, facts will probably be repeated several times. Notice, this method makes plagiarism unlikely for several reasons:

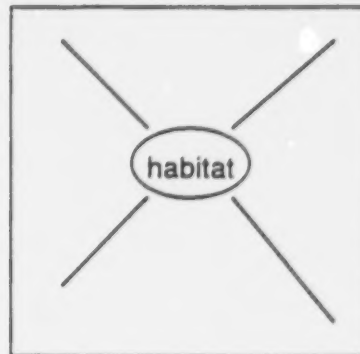
- ◆ There isn't time to copy verbatim.
- ◆ Emphasis is placed on key words.
- ◆ Good notetaking strategies are modeled.

- Read several books and/or show videos on butterflies while students take notes.

- When you feel that the students have collected enough information through this method, move on to the next lesson.

Lesson 3: Organization (For upper primary and intermediate)

- Students group according to the color of their notecards to compare and organize their notes.
- Provide poster board for each group (same color as notecards) and a black marker. A web could already be drawn and labeled on each board for organizational purposes.



- Students are to take turns writing key words and phrases from their notecards under the right categories. Remind them not to repeat information. They need to write large enough so it can be read from across the room.
- Display these in the room.
- When all the questions are answered, more questions will arise. These are better questions. . . higher level questions. This is what we're searching for because writing feature articles involves **finding the right question to write about**. . . an intriguing, engaging question. (If they have questions, record them in red on the same chart.)

Lesson 4: Elimination

- Say, "How many of you went home last night and talked about butterflies? How many of you said, 'Guess what Mom? Butterflies can fly!!' That's silly, isn't it? People already know that butterflies can fly. We don't tell people things they already know - when we talk or when we write. What did you talk about? Probably burning information. In other words, something you were burning to share."
- On the chart, check the questions from the preceding lesson that kids talked about. (You might draw a little flame by each question.)

- Show a non-fiction book about butterflies to the class. Tell them, "We're not writing a book. We're not answering every question about butterflies. We're writing something which is more like a Chapter." (Show Table of Contents and discuss chapter titles. Note how focused each chapter is.) "We're not telling everything we know. We're going to focus on the purpose of answering a burning question (a higher level question) about butterflies such as: How do butterflies protect themselves?"

- As new questions arise, additional modes of research could include interviewing experts, Internet, videos, field trips, etc.

- Do a mini-lesson on table of contents and index.

- *An alternative strategy to using the procedure described in lessons 1 to 4 could be inviting your students to research a topic of choice (insect, butterfly, whatever you're studying.) On a bulletin board, place a large sheet of colored paper with the heading Fascinating Facts. As students are researching, remind them to note on the bulletin board any fact that they find really interesting and fascinating along with the topic and student's name. The "whys" of these facts then become possible burning questions.*

Lesson 5: Demonstration

- As a whole group choose a burning (intriguing) higher level question to answer based on what the students shared the night before with their families about butterflies.

- Web new information (perhaps on the proboscis - butterfly tongue.) You'll collaborate on a draft later in Lesson 10.

Introducing the Feature Article

Lesson 6: Presentation

- Ask, "How do we share what we've found?"

- Pass out copies of feature articles which meet the criteria listed on page 6, such as

Oh Baby! How Young Animals Protect Themselves. (1996, April). Contact, pp. 8-10.

My, What Big Eyes and Ears You Have! (1996, April/May). US Kids, pp. 19-22.

Beauty and the Beast. (1995, June). Ranger Rick, pp. 4-8.

Talented Trunks. (1996, August). Ranger Rick, pp. 22-29.

- Following the directions on **transparency #2** (made from **blackline master #2**), highlight with the students the parts of each feature article.

- Guide further discussion about the purpose of the articles with questions such as these:

- ∞ What is the burning question(s) or focused purpose?
- ∞ How was the answer(s) developed?
- ∞ How did the author stay focused?
- ∞ Where is a transition found in the piece?
- ∞ What kind of lead was used?

- Provide a variety of children's magazines for the students to read and discuss. In pairs, have them find two articles that interest them. Using the above questions, have them work in groups of four discussing their articles.

- Instruct the groups to make lists of common characteristics of these articles. Make a whole group list on chart paper as they explain their findings. Below is a list to help you guide them.

- **lead** grabs the reader's attention
- **body** developed with specific, relevant, details, stories, and examples
- **closing** ties back to the lead, lets the reader know the article is finished, leaves the reader with something to think about
- **focused purpose** of article - often answers a "how" or "why" question"
- **short and concise**
- **pictures, diagrams, graphs** which support the article
- **well research**
- finds the **unusual in the usual**
- uses different kinds and sizes of **fonts**
- often uses **headings as well as subheadings**
- **non-fiction, factual**
- **catchy title**

- Refer to **handout #1** (made from **blackline master #1**) for more information.

Lesson 7: Table Analogy

- Paragraphs are like tables. Draw a crude table on the board or use **transparency #3** (made from **blackline master #3**). They both have parts. The most important part of the table is the top. It's the whole purpose for having a table. It's a nice surface which we need to work from, eat on, etc.

- The most important part of a paragraph is the **main idea sentence**. It's like the tabletop. It is the purpose of the paragraph. The main idea is usually the writer's opinion about the answer to the question s/he is answering. It's the idea the writer is trying to convince the reader of. Remember, writing is answering questions . . . one question at a time. The writer must choose the question s/he wants to answer for the audience (and that the audience wants/needs to know.) For example

**What kind of tricks can your dog,
Chelsea, do?**

When **prewriting**, the question can simply be restated to form the main idea. Use **transparency #4** (made from **blackline master #4**.)

My dog does many tricks. (We'll revise it
later to make it more engaging.)

- I know what the main idea is; now I'm going to support it.

- In order to convince the audience that the opinion is true, the main idea sentence must be supported. Tabletops are supported by legs. Without legs to hold up the tabletop, there would be no table.

- Main idea sentences are supported by details. **These supporting details** are facts, examples, stories, proof which convince the audience that the main idea (opinion about the topic) is true. **Add one transparency at a time to transparency #4 about "my dog" to illustrate this.** Use **transparencies #4a, 4b, 4c, 4d** (made from **blackline masters #4a, 4b, 4c, 4d**). Without supporting details, there would be no paragraph.

- To illustrate this point, give each child a sheet of paper and instruct everyone to hold the paper length-wise horizontally. Next, have them fold it in half (like a birthday card) and tear the page into 2 equal parts. Write **MAIN IDEA** on one of the parts.

- Now, take the other part, hold it in the same direction. Fold once, but before tearing, fold once more. This time when students tear along the folds, they will make four equal sized "legs" for the table. On these legs, write the words detail, example, story, proof, or write some details which

support the main idea you created earlier.

- Have students see if they get their tables to stand without staples, tape, or glue. Just fold the legs, position them, and support the tabletop. Once some begin to accomplish this, discuss the differences: short, squatty tables, tall tables. Ask these questions:

- Could anyone support a tabletop with one leg? (*No, and the main ideas aren't supported with one detail.*)

- Does it matter where you position the legs? (*Yes, all the legs on one end of the table would not support the tabletop.*)

- What if the legs don't match the table? (*You've asked about my dog's tricks and I start talking about how she tears up the garbage.*)

- What if there are no legs? (*These would be no support.*)

- What if there are too many legs? (*Once a point is made, don't continue to give proof. Move on to the next point.*)

- Remember, the purpose of the paragraph is to answer a question with relevant, elaborate details. But, first we must know what the question is. We must appreciate the needs of the audience and determine what they need/want to know. We, as writers, must choose to answer questions we want our readers to think about. . .intriguing, engaging questions.

Lesson 8: Clarification

- Show **transparency #5** (made from **blackline master #5**) of the Hippopotamus piece. Talk about how it's as though his tables have been through an earthquake. . . . all broken apart and piled up haphazardly. Some pieces are missing.

- Read it aloud and highlight the different topics with different colored highlighters. Point out how it's all over the place. And even if you worked it like a puzzle by putting topics (the highlighted sentences) together it still makes no point. The author didn't have a purpose (a burning question to answer.) He focused on a topic and tried to tell everything he knew about it. He copied sentences directly from sources, (one is even a caption from under a picture.) He needed to focus on the purpose of answering a higher level burning question, such as "How and why are they so dangerous?"

- Show **transparency #6** (made from **blackline master #6**.) Point out that this isn't quite a feature article but that it's so much better because it's focused on the purpose of answering the question: "Are

baboons more like gorillas or humans?" When he did his research he was intrigued by this question. He didn't tell how much baboons weigh, what color they are or what they eat. He stayed focused on his burning question and was quite convincing with his support.

- Read it and discuss the organization of facts - the stories and examples included to make the point. What he's missing is the lead and the ending. His efforts aren't engaging enough. If he had started by telling the story about the child falling into the primate pit at the zoo and being rescued by the female, that would have helped make his point in an engaging way.

- These books are good examples of what we're after.

Gans, Roma. (1996). How do birds find their way?
New York: HarperCollins.

Maestro, Betsy. (1992). How Do Apples Grow?
New York: HarperCollins.

Maestro, Betsy. (1994). Why Do Leaves Change Colors?
New York: HarperCollins.

Read and discuss the format of these books. Show how they're similar to feature articles.

Lesson 9: Connections

- In *A Writer Teaches Writing* (Houghton Mifflin, 1985) Donald Murray warns, "We know that a reader takes three to five seconds - or less - to decide to read an article." The challenge, then, is to write an opening line or paragraph that will grab writers, pull them in, and keep them interested enough to keep reading.

- Choose three to five fiction and nonfiction selections which have powerful lead sentences and demonstrate a variety of ways to open a piece. (Children's magazines are excellent resources for this.)

- Read the opening line and then some of the first paragraph. After each reading ask, "Do you want me to keep reading?" If you've chosen a particular gripping lead your students will shout, "Yes!"

- Talk together about what makes a powerful lead and list some options writers have to open a piece:

direct statement--telling up front what the piece is about

anecdote--a brief story setting the scene and revealing a little about the piece

quotation--a quote from a person who is important to the

piece or an authority about the subject matter
dialogue--words spoken by a person or people somehow related to the story
statistics, facts, and details--specific information for the reader
riddle--a problem which challenges the reader to find a solution
question--something asked of the reader

- Give **handout #7** (made from **blackline master #7**) to small groups. Instruct each group to look through a variety of magazines and find articles that have good leads to illustrate each type. They can use Post-It® notes to mark the pages. Discuss the closings as well.
- You might make a chart of some of the class's favorite leads and closings.

Lesson 10: Collaboration

- As a class collaborate on a feature article using **transparency #8** (made from **blackline master #8**.) Decide which type of lead you want to use and circle it. Now write the lead. At the end, be sure to add a transition which will instruct the reader to "Read and learn. . ."
- Develop the body of the article by using the web you developed earlier with the class in **Lesson 5**. Write this information on **transparency #9** (made from **blackline master #9**.) Use as many copies of this master as are needed. Be sure to use stories when possible.
- Write the closing using **transparency #10** (made from **blackline master #10**) discussing the necessity of connecting back to the lead and making the final points.
- Revise for smooth transition, language, and sentence variety. Make sure the lead and closing have voice. Make sure your article stays focused on the purpose (main idea, burning question).

Lesson 11: Documenting Research

- Children need to be taught how to cite resources when information is collected for writing. It's important that they understand that any time you collect and use information that is not common knowledge, you must cite the resource--in a developmentally appropriate way.
- Refer to **Handout #11** (made from **blackline master #11**), for some simple ways to make a bibliography page. For more information contact the following websites on the Internet

MLA Format: Giving Credit To Sources--
http://206.204.3.76/writing_center/33.html
Citing Internet Resources
<http://www.classroom.net>

Lesson 12: Publication

- Publish the collaborative article in an interesting way and present to an audience. Perhaps you could submit to a magazine, post in the vet's office, submit to the school or parent newspaper.

Lesson 13: Starting the Process Again

- At this point, only if the children are comfortable with the writing of feature articles and it's developmentally appropriate, allow your students to develop their own articles either in groups, pairs, or individually.

Remember: The on-demand portion of the Fourth Grade KIRIS test requires students to write in one of two formats: feature article and letter. Letters and articles are also appropriate for portfolio entries. All children need to be familiar and comfortable with both of these forms.

Characteristics of the Feature Article

A feature article answers a higher level question (such as a "how" or why question) that the writer and reader both care about (a human interest story.) Sometimes an article will answer more than one question, but those questions are VERY closely related. It's a whole piece of writing meant to be read from beginning to end. (It's not a straight news article for scanning.)

PARTS

The **lead** grabs the reader's attention and lets the reader know what question is being answered by using one of the following:

- **direct statement** - telling up front what the piece is about
- **anecdote** - a brief story setting the scene and revealing the essence of the piece
- **quotation** - a quote from a person who is central to the piece or an authority
- **dialogue** - words spoken by a person or people somehow related to the story
- **statistics, facts, and details** - specific information for the reader
- **riddle** - a problem which challenges the reader to find a solution

The **body** develops the answers by giving

- **details**
- **examples**
- **narratives (stories)**

The **closing** lets the reader know the article is finished, connects back to the lead, and makes the point again.

∞ The format could include

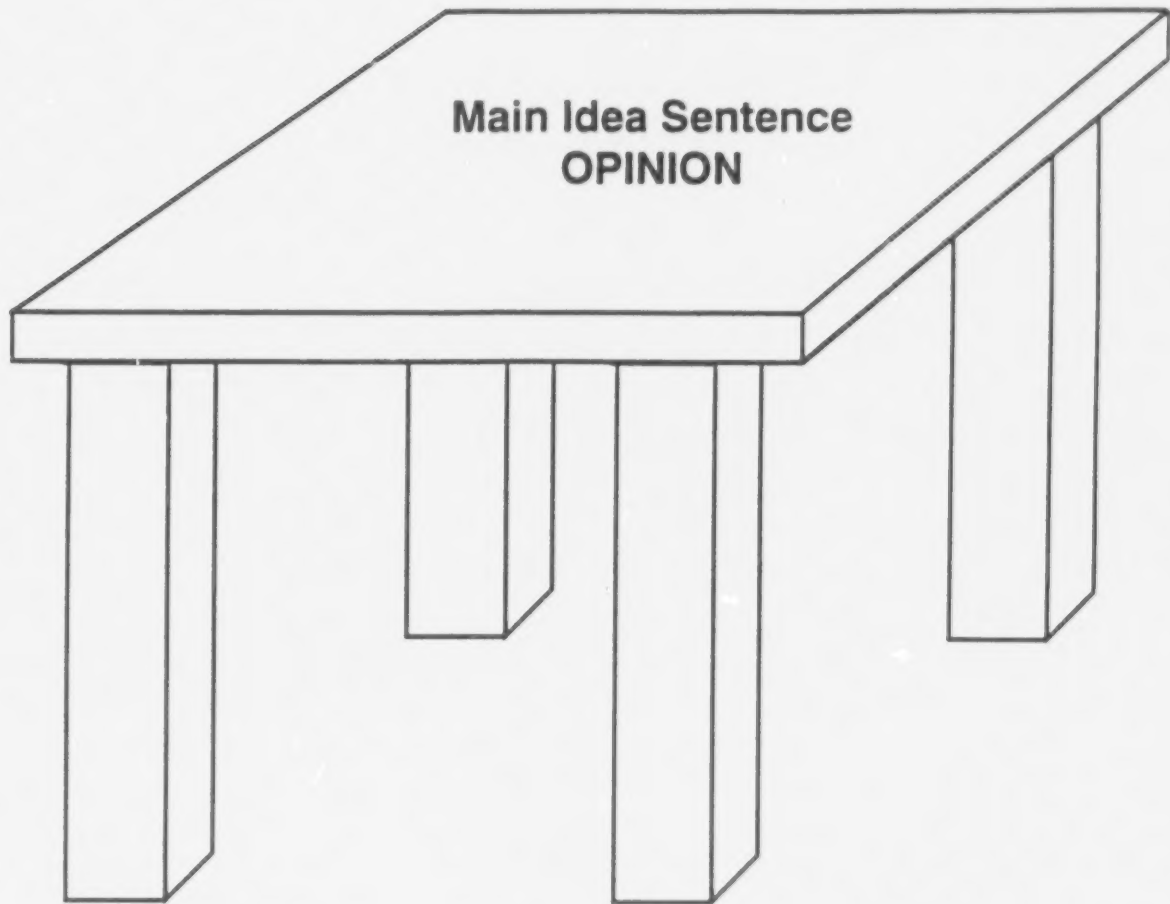
- **bold faced headings**
- **bulleted lists**
- **white spaces**

Identifying Characteristics of the Feature Article

DIRECTIONS: Highlight your article using the following information:

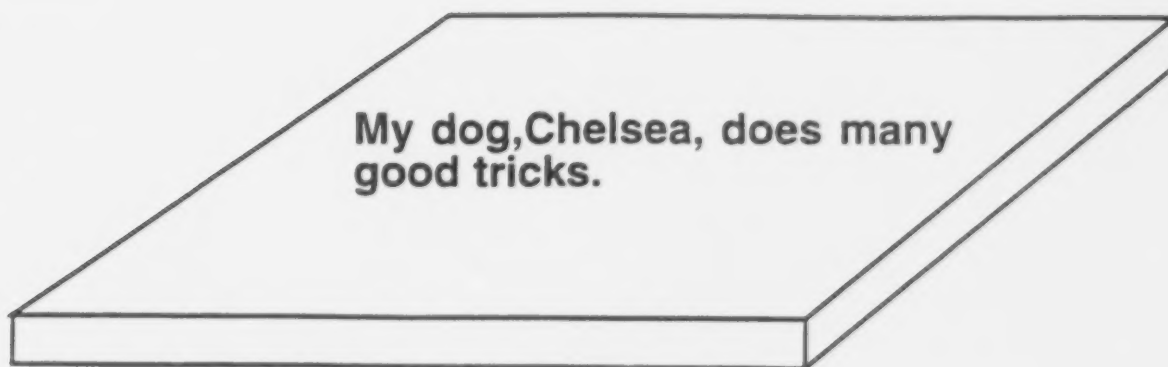
- YELLOW** The parts of the leads to show if the author used a direct statement, anecdote (story), quotation, dialogue, statistics, facts, or details, riddle, or a question to catch the reader's attention.
- PINK** The parts of the body which show the main ideas
- GREEN** Examples which do NOT support the main idea.
(side issues/distractions.)
- BLUE** The parts of the closing which connect to the lead and/or the parts which show humor, quote, insight.

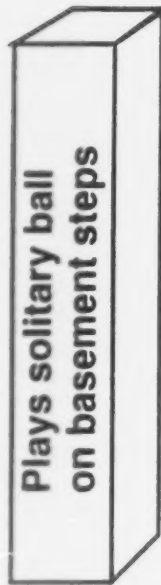
What is the focused purpose of this article? _____

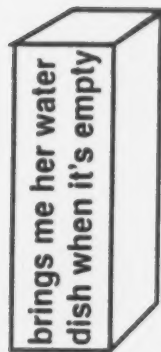


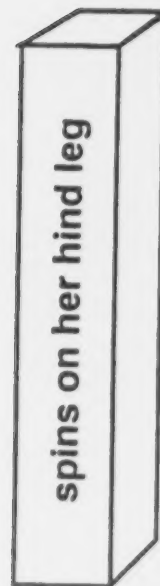
**REMEMBER: Use supporting detail: facts, examples, and stories.
MAKE YOUR TABLE STRONG!!!!!!!!!!**

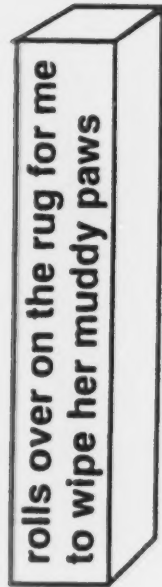
Developing your Paragraph











The Hippopotamus

The hippo lives in swamps, streams, and marshes of tropical Africa. It eats grass and vegetables. A baby hippo weighs 40 pounds and, in one year, will tip the scale at 600 pounds. The hippo is a very dangerous animal. It becomes frightened at the sight of a human. But in its haste to escape it may panic, and run over a person, crushing him. It is most at home in the water. It swims and dives well and can remain under water for as long as 5 minutes. Some hunters say the animal can remain 10 or 12 minutes under water. A full-grown hippo has a stomach over 10 feet long that will hold five or six bushels of grass. The hippo has bullet proof skin on his body. The hippo belongs to the family Hippopotamidae. The hippopotamus gets its name from Greek words "hippos" and "potamos," which, when translated, mean "river horse." The name refers to the horselike appearance of its' herd when the animal lumbers out of the water. This full-grown "hippo" has a pouting expression on his face, as if it didn't want to leave the refreshing, cool depth of the water. African people eat hippopotamus flesh and fat. The hides are used for handle covers, whips, and other purposes. Shooting a hippo from land is easy, but it is dangerous to hunt this huge mammal from the water.

Kentucky Department of Education. Kentucky writing portfolio: Grade 4 teacher's handbook.

Are gorillas more like humans or babboons?

I think gorillas are more like humans than babboons.

Even though gorillas and babboons look alike, I believe that gorillas are really more like humans. The reasons I support this is because their body is much like ours. They have fingernails, but babboons have claws. Gorrrilas have teeth like ours, but babboons have teeth that are more like fangs. Another reason is that, like humans, gorillas have individual finger prints. Their blood is also like ours under a microscope.

Gorillas need the same kind of medical care we do. At birth in captivity, sometimes the gorilla child is abandoned. If that happens, the zoo can call a pedeatrition to take care of it! If that happens to a babboon the zoo has to call a vet.

Gorillas can be taught things we can, like sign language and how to drink out of a straw, babboons can not be taught these things.

Gorillas also have some emotions that we have, like boredom. One example is in one zoo they had some gorillas that were just lying around. So they ran paper all around the exhibit for the gorillas to play with. The next day when they let the gorillas in the exhibit the babys loved it, even the silverback got interested!

So you can see gorillas are very much like humans.

Kentucky Department of Education. Kentucky writing portfolio: Grade 4 teacher's handbook.

Types of Leads

Grab Your Reader

direct statement--telling up front what the piece is about

anecdote--a brief story setting the scene and revealing a little about the piece

quotation--a quote from a person who is central to the piece or an authority

dialogue--words spoken by a person or people somehow related to the story

statistics, facts, and details--specific information for the reader

riddle--a problem which challenges the reader to find a solution

question--something asked of the reader

The point I'm trying to make is

Blackline Master #8

The Lead

Circle which type of lead
you want to use:

- direct statement
- anecdote (story)
- quotation
- dialogue
- statistics, facts, details
- riddle
- question

The question I'm answering is:

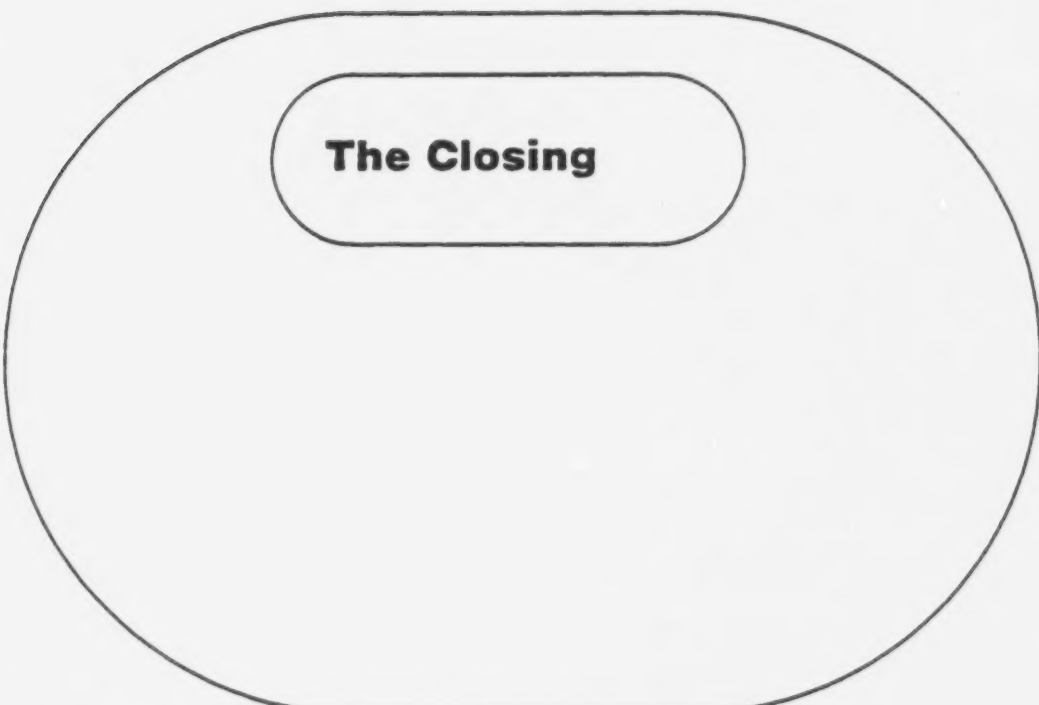
Restate in your own words:

BIG IDEA:

Support your big idea with

- details
- examples
- stories
- proof

Developing your
Paragraph



The Closing

Answer these questions about your closing:
How did you let the reader know it was over?

How did you connect back to your lead?

Citing Resources for Elementary How to do the bibliography page

To make a bibliography page, simply list your sources alphabetically by author's last name, or by the title if there is no author given.

BOOKS Author (last name first). Title (underlined). City where the book is published: Publisher, copyright date.

Sabbeth, Carol. Kids' Computer Creations. New York: Williamson Publishing, 1995.

MAGAZINES Author (last name first). "Title of the article" (in quotation marks). Title of the magazine (underlined). Date (day month year): Page numbers of the article.

Wilsdon, Christina. "Scaredy Cat." Contact. August 1996: 18-20.

Note: If your entry runs more than one line, indent the second and third lines 5 spaces.

ENCYCLOPEDIAS "Article title" (in quotation marks). Title of the reference book (underlined). Edition Date published.

"Lions." World Book Encyclopedia. 3rd ed. 1995.

FILMS, SLIDES, VIDEOTAPES Title (underlined). Medium (film, videocassette, etc.). Production company, date. Time length.

Exploring the Great Barrier Reef. Videocassette. Australia Science Partnership, 1991. 90 min.

INTERVIEW Author (last name first). Type of interview. Date (day month year).

Miller, Bruce. Personal interview. 30 Aug. 1997

PAMPHLETS Author (last name first). Title (underlined). City where pamphlet is published: Publisher, copyright date.

Abell, M. Scott. Dils Cemetery. Pikeville: Pikeville-Pike County Tourism Commission, 1995.

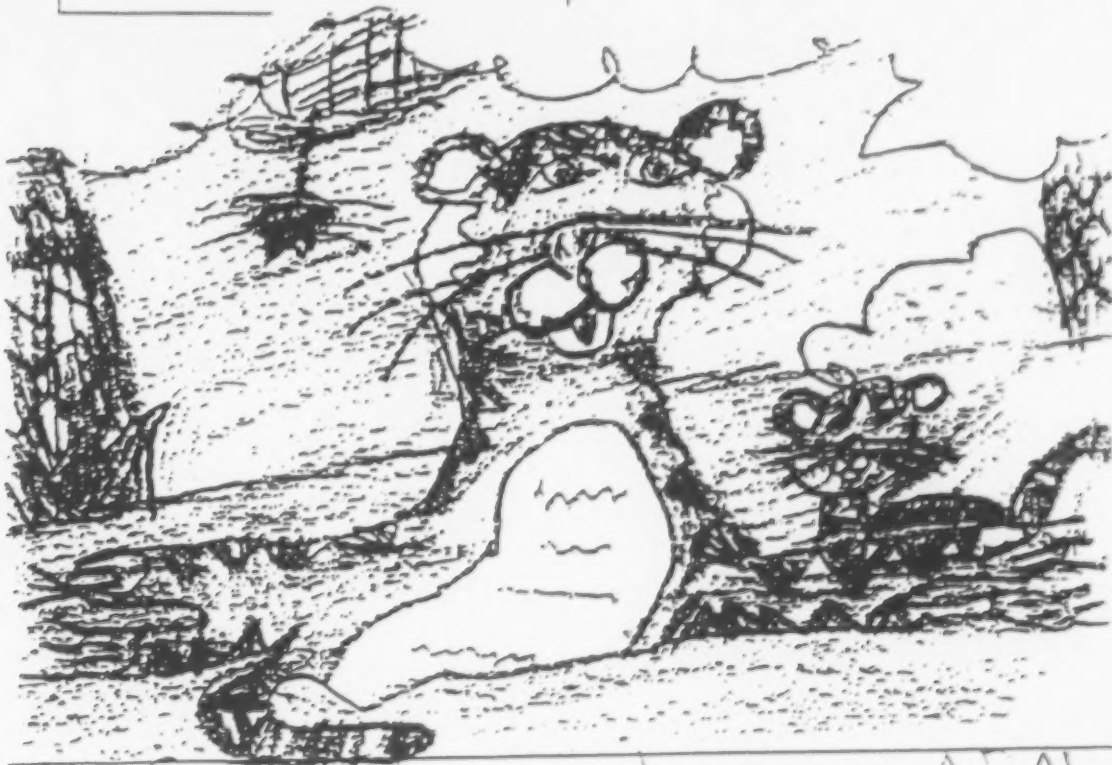
APPENDIX

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- "My, what big eyes and ears you have!" (1996, April/May). U*S*Kids, pp.19-22.

Teacher and students had researched tigers. After collecting and recording information, they decided that they wanted to find out more about the tiger baby. Information was collected through read aloud books, videos, and interviews. The teacher modeled with a collaborative writing on one focused topic for a magazine article. Students then wrote and illustrated their own versions. Notice the caption under the drawing.

Student Sample
Primary 1 (kindergarten)



This tigers is have a baby
Tigers the BABE Tiger S S T A
With the mother to till
the are to years old.
She teaches them to hunt
and she teaches them to hunt
on the S S S

This tiger is having a baby tiger. The baby tiger stays with the mother until they are two years old. She teaches them to hunt and she teaches them to hunt other animals



Habits of the Orangutan: Eating and Sleeping

3/11/97

How is the orangutan like my dad? My dad eats and sleeps. So does the orangutan. Read more about the orangutan's eating and sleeping habits. But first take this quiz. Place an X next to the foods you think an orangutan likes most.

pizza
leaves
bird eggs
fruit
spaghetti

If you put an X next to pizza and spaghetti you were wrong. The orangutan likes twigs, leaves, bird eggs,

and fruit. Read on to find out more about what the orangutan eats and where all that sleeping fits in.

Where Food is Found

The orangutan finds its food in the forest where he lives. Just like my pappaw's friend, the farmer, all of the orangutans food is grown by nature. Twigs, flowers, berries, seeds and shoots are all the feasting foods found in an orangutan's habitat.

What about Sleeping?

The orangutan needs shelter too. Most of the time if an orangutan is not eating it is sleeping. Where does it sleep? In trees on individual platforms built of branches and leaves. Can you imagine your bed being made out of branches and leaves? The orangutan can sleep anywhere! You will only see an orangutan sleeping in the trees in swampy forests of Asia. (Or the zoo of course.)

Now who do you know that likes to eat and sleep more than anything else in the world? Whoever it might be, that person is like an orangutan. I hope you know now why I think the orangutan is like my dad. But most importantly, I hope you know about the orangutan's eating and sleeping habits.

World Book Encyclopedia

Great Hunter: The Bald Eagle

How could a great hunter like the Bald Eagle be hunted itself? Sad to say it has almost been hunted to the point of extinction. Read on to find out more interesting facts about the Bald Eagles.

HABITAT

If you vacation in North America or Alaska near the mountains or near water, you might see a Bald Eagle by some chance.

HUNTING

You might ask why the Bald Eagle lives in those places. He lives there for an important reason, so that he can hunt his prey in peace.

How does he hunt his prey? He swoops down and grabs it with his strong claws. The he tears it open with his sharp pointy beak which leads to lunch time.

PREY

You might ask what's on the Bald Eagle's menu? Well the appetisers are small rodents and reptiles, like snakes. The main course is rabbits and fish. He may even pick on a dead animal like a crow, if there is nothing else in sight. When he picks on a dead animal he gets the nickname scavenger.

PROTECTION

Have you ever heard of food poisoning? Not only does it happen to humans but to Bald Eagles too. In the United States there is a federal law that no one should murder a Bald Eagle. people usually think of killing an eagle with a gun. But in some cases people don't understand what they do when they pollute. Pollution to a Bald Eagle is like food poisoning to you and me. When a person pollutes the water, for example with toxic waste, the fish get contaminated with it. Along comes the Bald Eagle. He swoops down and catches the fish, eating it. Well as the eagle eats the fish, he is being poisoned by the toxic waste. In other words, when the Bald Eagle eats his prey

he eats whatever the prey has eaten previously. The next time you decide to throw out your garbage, think about what's in the garbage and where you are throwing it. What's more important, getting rid of your trash in a hurry or an eagle's life?



ROAR: The Bengle Tiger's



WAKE UP! You are about to explore the Bengle Tiger's world. Where in the world will you find a Bengle Tiger? In its habitat of course. The Bengle Tiger lives in the rain forest of Asia. In its habitat the Bengle Tiger must have shelter, space, water, and most importantly food. Let's travel to the rain forest and find out as much as we can about the Bengle Tiger's eating habits.

PREY

What is your favorite food? My favorite food is pizza. The Bengle Tiger's favorite food is bison, antelope big bucks (which is a daddy deer), and the biggest prey is oxen. The oxen is real tough to take down. On the small prey menu is monkeys, rats, little deer, and rabbits.

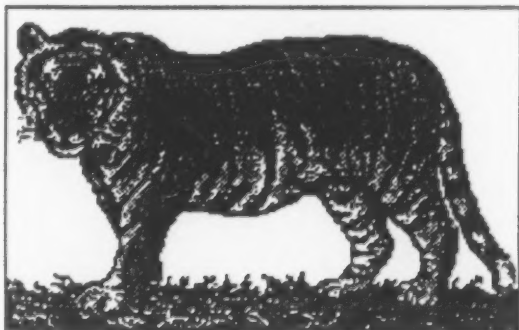
TEETH

Do you brush your teeth? I do. The Bengle Tiger does not. He just keeps his teeth clean by sucking the blood out

of its prey, kind of like Count Dracula huh? He takes his sharp teeth and rips the meat out of his prey. He drags it to grasslands, where he can keep himself camouflaged.

Now, here is a quiz for you to do.
What does the Bengle Tiger eat?

Buffalo?
Vulchers?
Bucks?
Grass?



If you circled everything but grass, you have been reading this piece well.

LEG STRENGTH

You and I have strength in our arms, legs, and especially our jaws. The Bengle Tiger has strength in all of its body parts. But let me tell you about its powerful strength in its legs. Its powerful legs help it flock its prey. Flock means to jump powerfully. The strong legs also allow the Bengle Tiger to run fast. But not for long distances.

CLAWS

What do you use your hands for? Throwing a baseball? Shooting baskets? The Bengle Tiger uses its

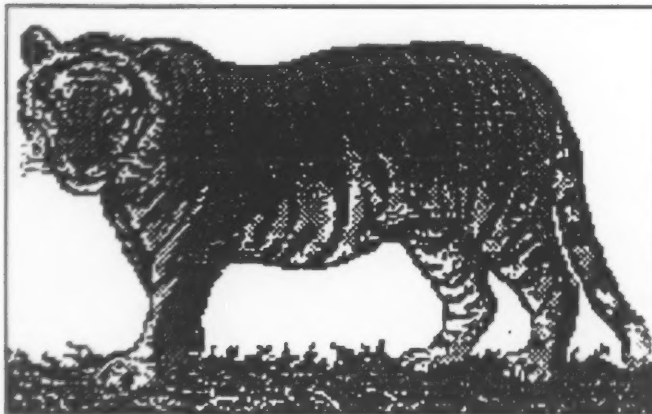
paws and its claws to rip its prey to shreds. I'm glad that I have better manners than that!!!!

CAMOFLAGE

Have you ever played hide and go seek? I have. But I'm not as good at hiding as the Bengle Tiger. He plays hide and go seek with his prey everyday by camouflaging himself in the background of the rainforest. Stripes help keep him camouflaged while in the grasslands

END OF THE ADVENTURE

I hope you have gained knowledge about the Bengle Tiger's eating habits. The next time you go across the world to visit the Rainforest, you better watch out. The Bengle Tiger might just eat you.



Shake, Rattle, and Roll

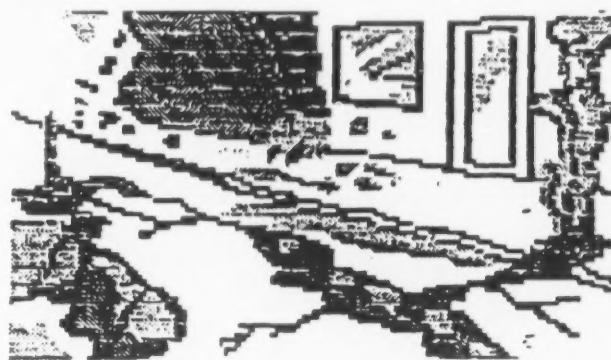
Imagine you have just gotten out of bed and you went down to your kitchen to get a cup of java. Normal, right? You pour the steaming liquid into a mug. After the first sip, you see that the cup suddenly starts to shake and move a tad. The shake gets stronger until finally, the mug breaks, and the coffee spills everywhere. You lean down to clean it up, confused about how this incident happened, and the white tiled floor cracked and dropped down! The crack quickly separates into two large pieces of floor.

What would you do? Would you do anything? Would you know what to do?

Well, you'll have to do something to protect yourself from this massive thing. This earthquake!!

There are a few things that you can do to protect yourself in case that you ever experience an earthquake:

1. Get under any heavy table, desk, chair, etc..
2. Stay away from mirrors, glass, and high cabinets.
3. Stay out of elevators, stairways, etc..



Fourth Grade #1 (continued)

4. Stay away from tall buildings, walls, and power poles.
5. Move to an open area.
6. Make sure that your stove and refrigerator are securely attached to the floor.
7. Avoid building your home on or near a fault.
tip 7 is not relevant for this list
8. During an earthquake stand in a doorway.
9. Get in a crouched position on the floor.
10. Cover your head and face with your arms.

These are important safety tips for surviving during an earthquake. Post them in your house practice with your family.

.....

Hey! Don't think that there are not any quakes in your state of Kentucky! There are!!!!!! On December 16 of 1811, the biggest sequence of earthquakes in the history of the United States began. There were more than nine quakes in two years!! There were landslides and sand blows all over the state of Kentucky. It did destroy the land a lot, but surprisingly, few people were killed during

the disaster.

Scientists predict that in the future, Kentucky will have one of the biggest quakes in the world because we are on a major fault line called the Madrid Fault.

This fault will produce the predicted earthquake.

Don't be scared, though, because you will be prepared if you have read this and follow these safety tips.

So Kentucky, get ready to "Shake, rattle, and roll"!

Did You Know?

Once an earthquake was so powerful that it made a river run the other way?

EVERYONE NEEDS A PLAN!!

by:

HELP!! HELP!! can you amagine a kid stuck in a burning house? It's too dark to see anything and it's hot. The smoke is rising. Would your child survive in a fire? He would if he had a plan to get out of a burning building.

DO YOU NEED A PLAN?

Everybody needs a fire plan. A fire plan may save your life-- maybe your whole family. Most people never think about fire safety. They watch tv and just think that what happens to those people on the news could never happen to them.

Well that's not true. It could happen to anybody!! So be prepared for a fire by making a plan and practicing it with your family.

THE STARTING POINT

1. Make sure you have enough alarms in your house. You should have at least three smoke alarms, one at all the bedrooms, one in the living room, and another in the

basement. That way you can hear it to know if there is a fire in your house.

2. If you hear the fire alarm, get down on the floor and crawl to the door.
3. Make sure you touch the door knob. If it is hot, that's where the fire is. Go out a window if the knob is hot.
4. Go out the front door if you can get to it. If there is smoke you should crawl on the floor to keep from breathing in poisons fumes. You can go out a window or a back door if the first exit is blocked.
5. Make sure your family has a meeting place so somebody does not go back in the house looking for whoever is missing.

Now that you have a plan use it or change the plan to suite your needs.

Teaching the "How to..." article

Lesson 1 Stimulating Interest with Authentic Audience and Purpose

- In order to stimulate interest in this genre, find an authentic situation where directions on "How to" do something are required for a particular audience. Choose a topic which your students could help you write. (Perhaps you have noticed that some of your students do not know how to work jigsaw puzzles and you need to put "How to" directions in the puzzle center, or maybe your class has recently made a craft which one or more students missed due to absence and you need to explain to them how it was done.)
- Discuss the need for this information to be shared. Solicit the help of the class in the sharing of this necessary information.
- Discuss what pertinent facts need to be included.

Lesson 2 Looking at Models and Discussing the Format

- Pass out to groups of children copies of a variety of children's magazines. Each person should have at least one magazine to explore. Here are some good magazines:

- *Zillions: The Consumer Reports for Kids*
- *Zoobooks*
- *U*S*Kids*
- *Weekly Reader*
- *Sports Illustrated for Kids*
- *Ranger Rick*
- *National Geographic World*
- *Ladybug, the magazine for young children*
- *Kids Discover*
- *Racing for Kids*
- *Kid City*

- Instruct the students to look for interesting "how to" articles. In groups, have them make a list of the characteristics to share.

- **For Your Information:** (This information is on **blackline master #1**)

(1) The **lead** attracts the attention of the reader to let him/her know **what** the piece will be describing and **why** the

audience needs to know this procedure. It ends with a **transition** which instructs the reader to "**Read on and find out how to....**" It's written in a conversational tone with questions, stories, situations.

(2) The **list** gives the reader (at a glance) all the supplies, materials, tools, ingredients needed to do the procedure. It's preceded by a **heading** (such as **Things You Will Need:**) and it thoroughly answers all questions (**How much? How many? What kind?**) which the audience might have.

(3) Next, a **heading** (like **Steps to Follow:**) precedes the step-by-step instructions which are bulleted or numbered, in order, and complete. **Helpful Hints** such as **amount of time, warnings, whys, and why not**s are many times found in parentheses following certain steps.

(4) Finally, the piece usually concludes with a **closing** which is also written in a conversational tone. It too may include questions, situations, stories which show the reader the advantages of knowing "How to" do the activity. This part is optional.

- To provide a further discovery approach to this lesson, make copies of several good "how to" articles (or of other procedural pieces you find in children's magazines.) Put students into small groups and give each group copies of the procedural pieces and 4 different colors of highlighters.

- Instruct the groups to highlight the parts as you and they describe them. For example, every group could look at the way its piece begins. They could each share with the whole class the **lead** as all listen for similarities. You might instruct each group to highlight in pink the **transition**. (The examples you find aren't always complete. If no transition is there, ask that group to make up one for the class.) When looking at the **list**, groups could highlight the **heading** in green. The important part of the **steps** to look for would be the **helpful hints, warnings, time needed, whys, why not**s, etc. These might be highlighted in blue. (With less mature groups, you might simply have them highlight the lead, the lists, the steps, and the closing in different colors.)

Lesson Three Filling out the Graphic Organizers (First Draft)

- Use **transparencies #7-11** (made from **blackline masters #7-11**) to collaboratively draft your chosen set of directions (such as "Working a

Puzzle" with the class. (This will take more than one sitting to accomplish.) Provide class time over two or three days to accomplish. Discuss your strategies, the purpose of the lead you've written, the completeness of the list, the order and completeness of the steps (including the why and why not), the closing, and how the needs of the audience were met. Discuss word choices, clarity, organization, etc. (Hint: The more "How to" articles that you and your students read and discuss, the easier it'll be to write one.)

- Talk your way through this, discussing the following:
 - purpose
 - needs of the audience
 - idea development
 - organization of ideas and sections
 - why and why not
- Be sure to include helpful hints, things to avoid, etc. Discuss how the helpful hints, whys, and why nots are sometimes in parentheses. Have them reference the articles they examined.

Lesson Four

Revising with the Whole Class

- Revise the "How to" paper you have written collaboratively for organization, focus, and clarity. Have someone else come into the room (principal, janitor, etc.) Ask him/her to read the directions and try to follow them in front of the class. Have them ask questions if they do not understand or need to know more. Make necessary additions, deletions, changes.

Lesson Five

Editing for Correctness

- Using a different color marker, find and mark any mistakes in capitalization, usage, punctuation, and spelling. Examine the piece line by line with the class discussing the changes.

Lesson Six

Publishing and Sharing with a Real Audience

- Publish and share with the prescribed audience. Post the directions in the puzzle center or give the directions which show "How to" do the craft to the student who was absent and missed the activity. Be sure the final product is correct, neat, and attractive. (Make sure students understand the need to share with the real audience.)

Lesson Seven

Prewriting for the Independently Written "How to" Piece

- As a springboard, read and discuss Insects are My Life. (Amanda's interest in insects makes her an expert. She reads, watches videos, asks

questions, observes, etc. If her teacher asked her to write a "How to" paper to submit for publication, she would probably write about "How to Tell a Moth From a Butterfly" or "How to Catch Fireflies.")

- Show several copies of magazines written especially for children, such as: Sports Illustrated for Kids, Cricket, and Cobblestones. Talk about the audiences each publication is intended for and how the magazines and the audiences vary. (Amanda would surely choose to read Cricket.) Discuss the possibility of submitting what they write. (See the list of addresses in the bibliography.)

- There are some wonderful children's books to share that use the "How to" format such as, Kid Pix Creativity Kit by Sherry Kinkoph and Kids' Computer Creations by Carol Sabbeth.

- Show **transparency #5** (made from **blackline master #5**) to the class and brainstorm a list of your hobbies, responsibilities, interests, etc. Choose 2 that you know a lot about, spend a lot of time doing, can put into words, and would like or need to share with someone else. I might pick responsibilities for my dog...or decorating.)

- Give each student a copy of **blackline master #5**. Allow them to discuss their entries with other students and take this sheet home for parents to help with ideas.

- (Tonight you, the teacher, put together an "I Can" bag. Fill it with items that represent the two favorite interests you have chosen to discuss with your class for tomorrow's lesson. I'd bring the following: heartworm pills because I have a trick for getting my dog to take hers; dog shampoo, because I have found a way to give her a bath without making a mess; wallpaper border because I figured out a way to hang border by myself; and, a flower because I have a knack for arranging flowers in a decorative way. Notice how they all relate to my two chosen areas of interest.)

Lesson Eight

More Prewriting? Absolutely!

- Read and discuss The Big Green Pocketbook. Talk about how the child's interests were reflected through the types of items in her purse: marbles, crayons, etc. Discuss what her talents, hobbies, etc. might be.

- Share your "I Can" bag with the class. Discuss each of the items that you have placed in your bag to represent your two favorite categories of interests, hobbies, talents, responsibilities, etc. Talk about the procedures which are represented in your bag. Do this in an effort to narrow the focus and find a topic to write about. You could have

students fix "I Can" bags and share those in small groups. Talking is very much a part of prewriting.

- Remind the class of your two choices. (Remember, mine were decorating and caring for my dog.) Talk about how these two are too broad to explain in a "How to" piece. I tell students that you have to write a book to explain broad topics and that we're only writing a piece similar to a chapter in that book.

- To narrow the focus, use **transparency #6** (made from **blackline master #6**.) Put topics which kids relate to on the left of the top of the t-chart. I use basketball and gymnastics. With the help of the class, brainstorm a list of skills which basketball players and gymnasts have to do well. For example, free throw shooting, lay ups, bank shots, dribbling, bounce passes, etc. Write these to the right side of the t-chart. Again, use the **book/chapter analogy**. If you wrote a book about basketball, one of your chapters might be "How to Shoot a Bank Shot." That topic is narrow enough to fully explain in one "How to" piece.

- Now, use **transparency #6** (made from **blackline master #6**) to model for your students as you narrow your own topics. Next, give each child a copy of **blackline master #6** for narrowing her topic. **Caution:** Some topics will already be narrow. For example, some will have things like: setting the table, changing the oil in the car, or casting a line as one of their choices. These are ready to use...as is. (I also narrow my topics and come up with "How to Hang Wallpaper Border by Yourself" as my procedure to describe.)

- Have students choose the topic they know the most about and put into words for others. It must be a narrow focus (a chapter...not a book.) Be careful not to make it too narrow, though. If they can think of only one step, it's too narrow.

Lesson Nine

Sharing the Teacher's "How to" Piece

- Choose the **audience** that you plan to write directions for. Discuss your choice with the class. Next, instruct **students** to decide who needs or wants to know how to do what they are describing.

- Using **transparencies #7-11** (made from **blackline masters #7-11**.) Prewrite for YOUR chosen "How to" directions. (When discussing these parts, refer back to the three sets of directions on **transparencies #2-4**.)

- Draft your directions on a chart or transparency verbalizing your thoughts as you go. (If the thought of drafting in front of your students makes you squeamish, draft before class, but be sure to do it on transparency or large chart so that it can be shared.) Discuss the needs of your audience, the purpose of the piece, the completeness of the list of supplies/ingredients, the order and completeness of the steps, the helpful hints, the why and why not.

- Have them ask you questions about what they do not understand and/or need to know more about.

Lesson Ten

Now the Students Draft and Revise the Lead

- Have students draft in steps by filling out **blackline masters #7-10**. This will require several sessions. Breaking this down into parts is recommended. Before completing each blackline master, read samples. After completing each master, share and discuss. **Hint:** Share student samples in the Appendix.

- Refer back to magazine articles used in **Lesson 2**.

- Review leads: openings which attract the needs of the reader and let the reader know what the focus will be. In other words, it tells what procedure is being described. Point out that leads are always conversational: writer talking to reader. Usually questions are asked which remind the reader of a time when knowing this procedure would have been helpful. Situations or stories which relate to the procedure are sometimes used. Look at several examples of each. Read the leads and let the class guess what procedure will be described in the "How to" piece. **Hint:** Have children work in groups scanning magazines and collecting "great leads and closing." These could be recorded on charts for later reference.

- Using **handout #7** (made from **blackline master #7**) ask students to draft their leads. Remind them to consider the needs of the audience as they engage their attention, and to let them know what the piece will be about. This needs to be done in a conversational way.

- Share the leads in small groups. Instruct students to see if they can figure out what each procedure is...based on the lead. Have them listen for the **what**, the **why**, and the **transition**. Have them ask each other questions about what they don't understand or need to know more about. When ready to share with the whole group, if writers are reluctant to volunteer, have members of their groups volunteer them.

Lesson Eleven

Drafting and Revising the List

- The next step is to make the list of ingredients, supplies, materials. This list must be complete. Tell students that their audiences will gather together their supplies before they start. They may even need to borrow or buy a few items. Not including everything necessary for the procedure on the list will create problems for the reader. Use **handout #8** (made from **blackline master #8**.) Share and revise the same way.

Lesson Twelve

Drafting and Revising the Steps

- Now use **handouts #9-10** (made from **blackline masters #9-10**.) Students are ready to write out the step-by-step directions. Remind them to be clear and specific, to organize the steps in proper sequence, and to tell why and why not. (Remember, audiences are lazy and will skip steps if the writer doesn't tell them WHY each step is necessary.)
- Once drafts of the steps are complete, have students read over them using **Handout #10** (made from **blackline master #10**) to see if they have remained focused on the purpose of describing how to, addressed the needs of the audience (including the whys and why nots) developed and organized the ideas, included helpful hints, etc.
- This step-by-step of writing directions requires the most revising and conferencing. Kids have in their minds all the steps, but they forget to be complete when writing them down. Model this for the whole group with one or two pieces. Ask questions especially about the hints, warnings, etc. Move around the room and question all writers. Allow students to question each other.

Lesson Thirteen

Drafting and Revising the Closing

- The next step is to write the closing. Again, conversation is effective. Read several samples of closings from children's magazines and discuss what they have in common. Usually, there are advantages given and predictions for success.
- On **handout #11** (made from **blackline master #11**) have students draft their closing.

Lesson Fourteen

More Revisions? You Bet!

- The changes students make on their own drafts relate to the questions they've been asked. They **Add, Remove, Move, and Substitute (ARMS)** information to become more focused on the purpose and address the needs of the audience. **Hint:** See the section on ARMS on page 8 in the Personal Narrative section..

Lesson Fifteen

Editing for Correctness (Yes, It's Still Important!)

- Students now edit their revised drafts for correctness issues. You might also model this step for them on your draft or on the draft of a student (with the student's permission) by putting it on a transparency. **Hint:** Some of the student samples in the Appendix will work well here as papers for editing.
- Discuss the importance of conventional spelling and grammar. Once they have corrected their own, they could let other students or the teacher help them find mistakes. Mini-lessons on skills such as punctuation or capitalization could be planned based on the kinds of mistakes that are consistently being made.
- Review or teach **CUPS** and **Minimal Marks in the Margin** which is thoroughly explained in the **Personal Narrative** section, page 10, **Lesson 15**.

Lesson Sixteen

Finally! The Final Copy!

- Publishing the "How to" paper in an interesting way and giving the article to the audience identified earlier is of utmost importance. Illustrations which add to the interest and understanding of the reader may be added at this point.

Lesson Seventeen

Documentation

- Children need to be taught how to cite resources when information is collected for writing. It's important that they understand that any time you collect and use information which is not common knowledge, you must cite the resource--in a developmentally appropriate way.

- Refer to **blackline master #11** in the Feature Article section p. 25 for some simple ways to document sources. For more information on documentation contact the following websites on the Internet

MLA Format: Giving Credit To Sources--

http://206.204.3.76/writing_center/33.html

Citing Internet Resources

<http://www.classroom.net>

Bibliography

Kinkoph, Sherry. (1993). Kid Pix: creativity kit. Carmel, IN: Alpha Books.

McDonald, Megan. (1995). Insects are my life. New York: Orchard Books..

Ransom, Candice. (1995). The big green pocketbook. New York: Harper-Collins.

Sabbeth, Carol. (1995). Kids' computer creations. Charlotte, Vermont: Williamson Publishing.

Teacher Resources

Mid-south Magazine Agency, Inc., at 1-800-748-9444. For complete list of magazines published specifically for kids. This is a centralized agency for subscribing to magazines for Librarians and school personnel at discounted prices.

"Magazines for Kids and Teens."

International Reading Association, Inc.
800 Barksdale Rd.
P.O. Box 8139
Newark, DE 19714-8139

This is a resource of all the magazines published for children from pre-school through high school. Magazines are listed alphabetically, by age interest, and by subject matter. **A must for the school library.**

Lead-blue

- attracts the attention of the reader to let him/her know **what** the piece will be describing and **why** the audience needs to know this procedure.
- ends with a **transition** which instructs the reader to "Read on and find out how to..."
- written in conversational tone with questions, stories, situations

List-green

- gives the reader (at a glance) all the supplies, materials, tools, and ingredients needed to do the procedure
- preceded by a **heading** such as (Things You Will Need:) and it thoroughly answers all questions (How much? How many? What kind?) which the audience might have.

Steps-pink

- **heading** (like Steps to Follow) which precedes the step-by-step instructions which are bulleted or numbered, in order
- **Helpful Hints:** such as amount of time, warnings, whys and why nots are many times found in parentheses following certain steps. This is necessary for audience understanding and needs to be encouraged.

Closing-yellow

- written in a conversational tone
- may include questions, stories which show the reader the advantage of knowing "How to" do the activity which show the reader the advantages of knowing "How to" do the activity

Name _____

Things I Do Well and Know A Lot About

Hobbies and Interests

Jobs and Responsibilities

Collections

Pets

Subjects

Problems I Have Solved

BOOK	CHAPTER

Writing the Lead for the "How to" Paper

Leads get the reader interested in what you have to say, while telling him or her what procedure you will be describing. The tone is usually friendly. (It's as though a real person is explaining something to a real person.)

Leads are made up of questions, stories, and situations.

They tell: **What** the piece is about and **Why** the reader needs to know.

The transition (usually found at the end of the lead) connects the lead to the rest of the piece by telling the audience to: **Read and Find out.**

What my piece is about

Why my reader needs to know

My lead

Transition

Making the list for the "How to" Paper
(Be sure to check it twice.)

The list: When your reader attempts to follow your directions, getting the materials and supplies together will be the first step. It's your responsibility as a writer to be clear and complete when making your list. Tell: **What kind? How much? How big? How long? How many?** and (in some cases) **Why?**

Supplies and Materials

Remember: Be Specific

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

The Procedure: Step by Step

(You may not need this whole page, or you may need additional pages.)

When you explain "How to" for your audience, you must be complete with your information. Make sure that your steps are in order and nothing is left out. Include **helpful hints, amounts of time needed, warnings, why, why nots**, etc.

Plan your steps below. Include those hints, warnings, why, why nots, etc.

1. _____

(Hint) _____

2. _____

(Hint) _____

3. _____

(Hint) _____

4. _____

(Hint) _____

5. _____

(Hint) _____

6. _____

(Hint) _____

7. _____

(Hint) _____

REVISING THE STEPS

Read over your draft of the Steps for this "How to..." paper and check for the following:

- Did I remain focused on the purpose of describing "how to"?
- Did I address the needs of the audience, including the whys and why nots?
- Did I develop and organize the ideas into steps with hints, if necessary?
- Did I include helpful hints?

Now, swap this paper and your directions with a partner and let him/her follow your directions.

Partner's Response

NAME _____

Explain any problem you had following these directions _____

Author-Write on the back your plans for revising.

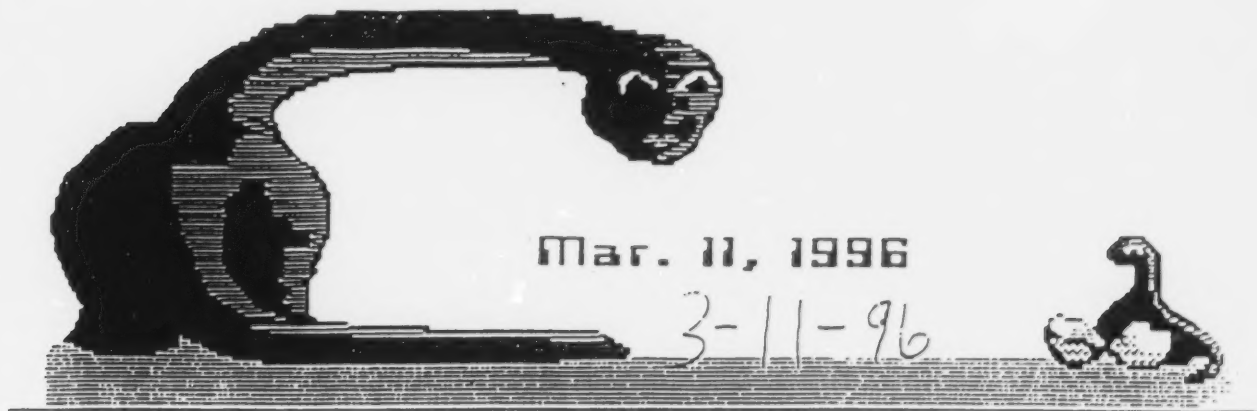
Closing the Piece

Now, you are ready to close your "How to" piece. Talk to your reader in a conversational voice. Help your reader see himself/herself successfully doing what you have described. (You could set up another situation or tell another story.)

My
closing _____

Appendix

Written in response to the teacher
asking students to explain how they
made a diorama at home.



My Diorama
I love my diorama
Did it My Mom My
or Daddy Did not
nothing so I just let
sit there
Daddy Mom
Colored it
me Do

BEST COPY AVAILABLE

103

how to pay Chacors

How to Sat up yur man

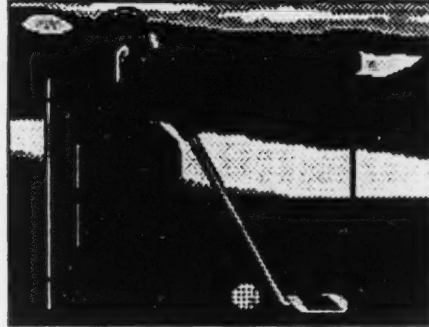
Sat up three Rows of Man

how to jump other peoles man
if you are by Sam baba man
you jump them or they will
jump you.

how to Gat a King
you haf to go over to
ther side,

BEST COPY AVAILABLE

How to hit a good golf swing



2/2/97

Golf is a fun and challenging game. I have listed a few steps to improve your swing. The materials you will need are listed below.

MATERIALS: Golf ball
Golf club
Golf tees

- STEP 1,** Put the tees in the ground and put the golf ball on top of the tee.
- STEP 2,** Do two practice swings at least, grip the club and take it back behind your head and swing the club forward. Keep your eye on the ball even after you hit it.
- STEP 3,** Try not to hit the ball too hard, just a slow even swing.
- STEP 4.** Watch the best shot you ever have ever seen.

If you follow the steps listed above and practice regularly you will find out how good you really are

RIDING A BIKE

by Ivy Chamness

Are your friends teasing you because you don't now how to ride a bike well if you read this you well now how to with just 7 easy steps plus some handy safety types too!

STEP:1

First get a helmet and put it on.

STEP:2

Go outside get the bike your going to ride and ceep it outside.

STEP:3

Put one foot on the other side of the bike then set on the seet.

WHAT
YOU'LL
NEED:

A regular bike
your size. safety
aqutmet.

STEP:4

After you learn to balenc your self. Put your feet on the peddels.

STEP:5

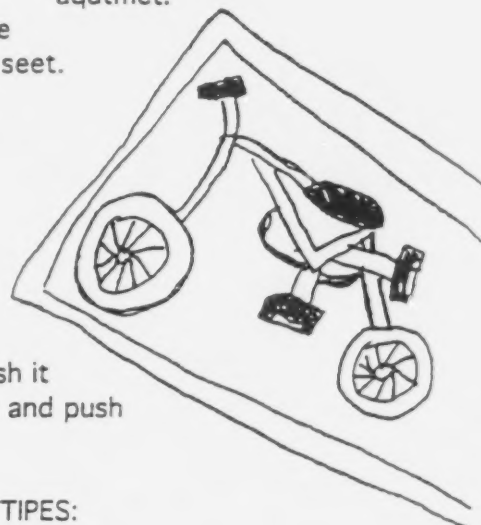
Put your hands on the bar in front of you.

STEP:6

If you want to go to the right lean your hands to the right. If you want to go to the left lean your hands to the left.

STEP:7

Take one foot and push it then take the other foot and push it.



SAFTY TIPES:

Try to were bluegens
so your legs don't get scrypt
Never go across the road whith
out looking both ways.
Allways where your helmet.

Well what are you whating for? GO and get that bike your going to ride and rid it! Whith my easy steps of how to ride a bike. steps of how to ride a bike.

How To Make a Bow

By:

Our class made these beautiful bows and decorated hundreds of wreaths. We then sold the wreaths and used the money for class projects. Imagine what your class could do if you made these bows.

Gather these materials

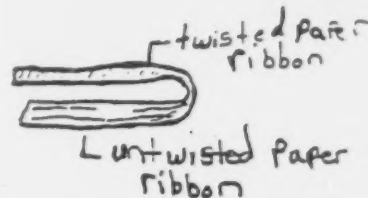
1. Paper ribbon
2. Scissors
3. Wire

Once you have those materials you need to follow these steps...

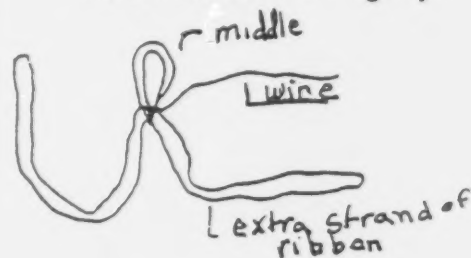
1. Pick the color of paper ribbon. You could buy your favorite color, or a color that matches your house. You could get someone else's favorite color if you are going to use the bow as a gift. This is what your bow will look like when it is finished.



2. Unroll all of the paper ribbon. Just pull the twisted paper and it will come unrolled, but be careful. If you pull too hard the paper ribbon could tear.



3. Cut a piece of thin craft wire about as long as your arm.
4. Cut the paper ribbon 170 cm long.
5. Fold the ribbon to find the middle with your paper ribbon make a loop the size of your thumb in the middle. Lay your wire on the ribbon and hold it in place with your thumb, then wrap the wire around the ribbon twice. Pull tightly.



6. Make 2 more loops the size as your pinky and wrap the wire around each one of them to hold the loops in place.



7. Make two more loops a little bigger than the last loops. Wrap the wire around each twice. Pull tightly.



8. Cut the ends of the ribbon the length you need to make it look good.



Once you have completed your bow, it will look great in the house. You could make hair ribbons out of the bows, put them on wreaths, and much more. You could sell them for the amount of money you think they are worth.

So, are you ready to begin? Have fun!



Student Sample
Primary 4 (3rd grade)#2

How to Cut Water's Surface Tension!

Have you ever tried to cut water's surface tension? Well I have. Here's an easy experiment you can do. Look below and follow these simple steps. Before long you will be great at this experiment.



Materials

eyedropper
square piece of paper (no smaller than 3 by 3 inches)
toothpick
liquid soap

Steps

- 1 - First use the eyedropper to stack a bubble on the piece of waxed paper. (Hint: the best way for filling a eyedropper is to squeez the top of the eyedropper tightly.)
- 2 - Second squeez just one drop of water on the piece of waxed piece of paper.
- 3 - After that demonstrate this step by poking a toothpick stright down into a drop of water.
- 4 - Next stack a bubble on the piece of waxed paper.
- 5 - Now dip your toothpick into some liquid soap.
- 6 - Then reinsert to dip into the water (Hint: be sure just to put 1 teaspoon of liquid soap.)
- 7 - Now use the toothpick to cut the bubble that was stacked. (Hint: be sure that you press down just a little so you want break the toothpick.)

After doing this experiment, you will be super at teaching your friends about cuting water's surface tension. By just a little practic and following these simple directions you will be excellent at this experiment. So have fun and enjoy cuting water's surface tension.



HOW TO MAKE APPLE CINNAMON ORNAMENTS

by:

Christmas Riddle

It's almost Christmas and I have
a rhyme.

I hope you can solve it before
out of time.

It's hung on a tree by a very thin line.
It smells like monkey bread,
nutritious and prime.

You can look at the title to
solve this rhyme.

You Need These Materials

1. Four bottles of cinnamon
2. One two cup jar of apple-sauce
3. A big bowl
4. One rolling pin
5. A piece of two gauge wire

Do These Steps In Order

1. First, you pour one cup of applesauce into a big bowl.
2. Next, pour two and a half oz. of cinnamon into the bowl with the applesauce. Stir until no dry cinnamon is left.
3. Sprinkle a half jar of cinnamon on the table.
4. Next, you lay the dough down on the table.
5. Then put some more cinnamon on the top of the

- dough this time.
6. After you do that, flatten the dough with a rolling pin
7. Then take a cookie cutter and cut any shape you want. Next, take a 2 gauge wire and poke a hole in the top of the ornaments.
8. After you have done that, let the ornaments set overnight to dry, or if you have a dehydrator, dehydrate them for about two hours.
9. Once they are dry, you can paint and decorate them.
10. If you want to put them on your Christmas tree, put an ornament hanger in the hole at the top of the ornament, and hang it up.

Warning: DO NOT! taste the ornaments before or after you have painted them. I tasted them and they were gross! I know what I'm saying!

WHY MAKE THEM?

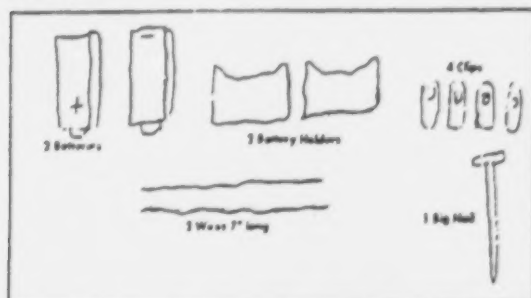
1. You might get a lot of compliments because your house will smell like cinnamon.
2. They are non toxic.
3. Plus they're fun and easy to make.

" Do The Electromagnet "

by Brennan Anderson

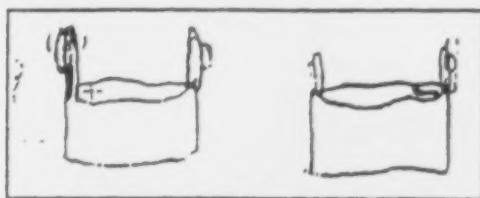
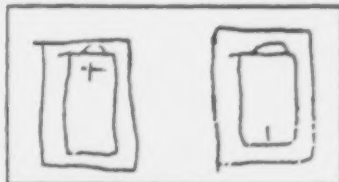
Student Sample
Fourth grade

Ever wonder how you can pick up paper clips without using your hands? Now you can, by making an electromagnet. If you don't know how, then follow these simple instructions.



1. First you need to gather these items: 2 D batteries, 2 battery holders, 4 clips, 2 wires-7 inches long, and 1 big nail. Once you have all these items, you're set to make an electromagnet.

2. Put the batteries in the battery holders. Make sure you have one battery facing north and one facing south.



3. Put a clip in each end of both battery holders facing out.



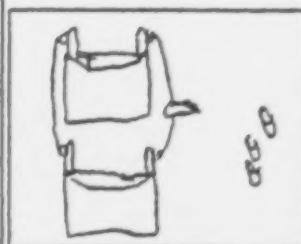
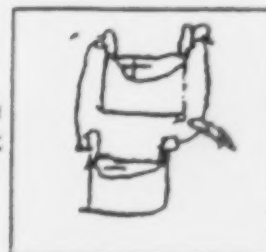
4. When you're done doing that, get a wire and slip it into one of the clips on the first holder. Slip the other end of the wire

into a clip on the second holder. Now the holders are connected by one wire. Connect your other wire to the clip on the opposite end of the second holder.

5. Wrap the loose end of the wire leading from the second holder around the nail. Make about 10 coils around the nail. Leave some wire hanging off the nail.



6. Slip the loose end of the second wire into the open clip on the first holder.



7. Scatter the paper clips on a flat surface. You can use the top or bottom of the nail to pick them up.

8. For more power, increase the coils by 10 on the nail. Wrap tightly, then you'll be able to pick up more paper clips.

When you're done making this easy electromagnet, you'll have lots of fun picking up paper clips.

What Do Landfills Do to the Earth?

Are you interested in what a landfill is or what it does to Earth?

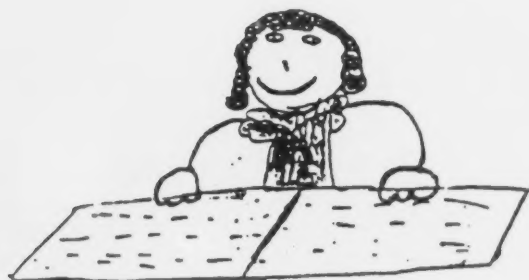
You should want to learn about landfills. A landfill is a spot in our Earth where workers dig an enormous hole to dispose of things in. Items put in a landfill range from parts of an old broken down building to a paint can that still has paint left in it. Some things put in landfills are damaging to the environment. For instance, the chemicals in the left over paint will most likely kill small burrowing animals like Moles. Some items are not biodegradable. Some plastics take many years to decompose in a landfill. Everyone needs to learn what should not be sent to landfills to save our environment.

I am going to tell you how to make a landfill model.

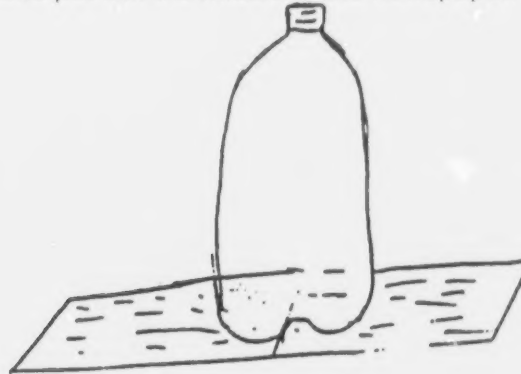
Materials needed:

- 2 small pieces of fruit
- 2 small pieces of wheat bread
- 2 small pieces of white bread
- 2 small pieces of vegetables
- 2 small scraps of paper
- 2 small pieces of wood (Bark off a tree)
- 2 small pieces of Styrofoam
- 2 small scraps of aluminum (foil)
- 1 two litter bottle
- 1 big piece of newspaper
- water
- soil

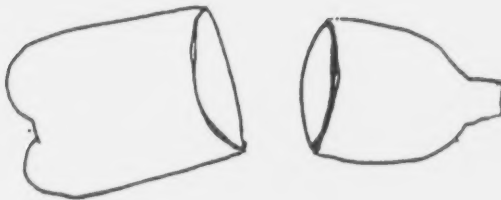
1. Take the newspaper and spread it on your flat working area.



2. Take the two litter bottle and put it in the middle of the newspaper.



3. Cut the bottle in half.



4. You will use only the bottom half of the bottle.



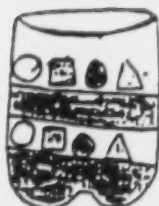
5. Take the bottom half of the bottle and fill it with soil so it covers the bumpy part of the bottle.



6. Then take one of each of the items of trash and spread them on the soil you already put in the bottle.



7. Repeat step 5 and step 6.



8. Cover the top with soil so about 1 1/2 in. at the top of the bottle. Pack it down hard.



9. Water the landfill model 50ml. (about 1 inch of water in an 8oz glass) every day for a week. Place landfill in a sunny spot.



Special Tips:

After a week dump the landfill model out and see what has decomposed and what has not.



By making a landfill model you can see what a real landfill will do to the Earth. You will learn that some things will decompose and others will not. You will learn that a lot of the garbage we dump now will be in the landfill for years and we will soon have too many landfills. Who knows maybe one day you will help stop the digging of a landfill.

Don't Lose Your Marbles

Do you lose all the outside games?
Are you considered a loser?

Are you left simmering in your shame
while others are picked for teams?

Well cry in your pillow no more,
I'm here to teach you a new game
called marbles.

You'll get your pick of the best
shooters and playing marbles because
other kids probably don't know
this sport exists. You'd better
hurry while they're still into boring
stuff like football.

Read on to become a winner!

WHAT YOU NEED:

- one shooter marble (the bigger marble than the playing ones.)
- (at least) 20 playing marbles
- washable chalk
- asphalt, concrete, etc.
- (at least) one other person

WHAT TO DO:

1. Get one or two other people to play.

(Hint: If two or more are playing, take turns youngest to oldest)

2. Get your piece of chalk out.



3. On concrete, draw about a 30 inch circle with a smaller 10 inch circle in the middle (*Hint: It will look like a giant glazed doughnut, but don't try to eat it.*)

4. Get out shooter and playing marbles.

5. Put all of the playing marbles in the small circle.

(Hint: Don't let 'em roll away!)

6. Pick up shooter (It's the big one.)

7. Flick in at the other marbles.

8. Gather all of the playing marbles that go out of the big circle. (Keep them aside and try to have the most at the end of the game.)

9. Keep shooting until no more marbles go out of the circle.

11. Next person goes until he/she misses.

(Hint: DON'T play for keeps as it can cause some sore losers to develop.)

12. The game is over when there are no more marbles in the circles.

13. The person who wins is the one with the most marbles at the end of the game.

So, next time you're bummed out about your losing streak, DON'T LOSE YOUR MARBLES! Just set up battlefield with chalk and cream 'em! Go introduce this to the playground and win!

Teaching the Persuasive Letter

Lesson 1 Definition

*Persuasion is not
Yes, I am!
No, you're not!
Yes, I am!
No, you're not!*

or

Please, please, please, please, please!!

Persuasion is showing the audience how badly you want something and how strongly you feel about something and...it's getting them to

- want what you want
- think what you think
- feel what you feel
- believe what you believe.

- Share some of the sample persuasive letters included in the Appendix with your class. Talk about the effectiveness of each piece.

Lesson 2 Inspiration

- Read Judith Viorst's *Earrings*. Have the students be the audience as you read the story and discuss the girl's persuasive tactics. Ask students to think

- ∞ Who's her audience? (parents)
- ∞ How has she approached them? (whining, begging, repetition, etc.)
- ∞ What's wrong with her approach? (doesn't solve the problem, annoys, perhaps has an impossible request)
- ∞ What does she need to change in order to be more persuasive? (She needs to solve the problems and stop begging.)

Lesson 3 Demonstration: Problems and Solutions

- On the board or a piece of chart paper, make a short list of things you yourself would like and pick one. Discuss the audience you'll need to write to in order to get what you want.

- Using **transparency #2** (made from **blackline master #2**) list between 3-5 problems your audience might have with your request (reasons why they might say no.) As you list, discuss and record how the problems could be solved. You might need two copies of this transparency.
- The solutions are the most important ideas to develop. Some problems can be solved with only one solution. Other problems require several. You must solve every problem in order to be successful. Be specific, when possible, with problems such as amounts of time and money.
- Now that you know how you're going to develop the body of the letter, you have to work on a lead and a closing.

Lesson 4 Demonstration: Lead and Closing

- Ralph Fletcher, author of *What a Writer Needs*, says writers should weave stories into factual writing to break the monotony.
- Gerry Spence, a famous defense attorney who has never lost a case says, "The best form of argument is a story." So, make the lead and closing story-like. (Even within the body, as you solve problems, stories can be effective.)
- The lead should be a memory from the past which shows the audience how badly you want what you're asking for. Make them want it just as much. (THE LEAD MUST BE RELATED TO THE REQUEST.) Use **transparency #4** (made from **blackline master #4**) to develop an image of a past memory. Be sure and use details, examples, and stories for support. The memory may not include a direct personal experience. For example, if you've never skated, perhaps you've watched it on TV or skidded across patches of ice on your driveway. Discuss this idea with your students.
- The lead was from the past, and the closing is from the future. Pretend you got what you wanted; imagine yourself having a good time. Use **transparency #5** (made from **blackline master #5**) to plan the closing. (You don't have to fill in all the slots.)

Lesson 5 Demonstration: Drafting

- Now you're ready to draft. (If you aren't comfortable composing in front of your students, prepare the draft in advance, but be sure to share it with your class.)

- Write a paragraph for each problem...solving it. Use **transparency #3** (made from **blackline master #3**.) Use a different page for each problem/solution, adding details, stories, and examples for support. Make sure that you use variety in the way your sentences begin by referring to **example B** which gives different ways to begin problems and solutions.
- Have students help you arrange the pages either from most to least important or by putting related problems together.
- On **transparency #6** (made from **blackline master #6**) write the lead using the information on **transparency #4**. Use the request as a transition at the end of the lead.
- Close the letter using **transparency #7** (made from **blackline master #7**) with a snapshot (a picture created with words) of you enjoying what you've asked for. Then, ask one more time.
- Now, put all the pieces together in order and you're ready to revise.

Lesson 6 Demonstration: Revising and Editing

- This is an excellent place to either teach or review the revision strategy **ARMS**:

Adding answers to good questions
 Removing repetitious or unrelated details
 Moving ideas which are out of order
 Substituting any ideas which are better

- Using different colored overhead pens to represent each letter in ARMS, explain and demonstrate how you would use each part. For further practice, you might provide sample writings on transparencies and work on revision with ARMS.

- Explain that the author needs to find all the mistakes he can by himself, before asking others to help find the mistakes. Model walking through your letter (with another different colored pen) using proofreader's marks. Remember **CUPS**:

Capitalization
 Usage
 Punctuation
 Spelling

when looking for mistakes. *This needs to be modeled often before we can expect students to edit independently.*

- Ask students to help you find other mistakes you've made and missed when you edited your writing. Mini-lessons are appropriate here to teach specific grammar skills.

Lesson 7 Guided Practice: Motivation

- Ask students to brainstorm a list of things they truly want and can possibly get. The request has to be safe, reasonable, affordable... (If the request is impossible, don't ask. It's a complete waste of time.)
- If necessary, use **example A** to help students think of possible requests. List their ideas on the board or on chart paper. Make sure requests are safe, practical, possible; consider needs of the audience; solve problems; approach the audience without annoying them.
- Students choose what they want to request and to whom they will write. (Make sure they realize you're really mailing these.)
- Give students copies of **Handout #1** (made from **blackline master #1**) and have them fill in situation and audience. Purpose and mode are already determined.
- Students take **Handout #2** (made from **blackline master #2**) home so that their audiences can fill in the 3-5 different problems they might have with the request. **Solutions are not to be filled in.**
- Send a letter home with the handout so parents (or others) understand the task. (See sample letter in the **Appendix**.)
- If the audience lives elsewhere, this can be done over the phone, or the child could ask peers to help fill in the problems.

Lesson 8 Guided Practice: Solutions

- The solutions require the most effort. Remind students to be specific and complete. The audience will be more convinced if details are thorough and problems are solved.
- Students can work in small groups to help each other come up with possible solutions.
- Brainstorm with students various phrases that could be used when stating the problem: You'll probably say..., I know..., You've said.... Make a second chart of list of phrases that might be an alternative to "I have a solution":

Don't worry..., We might..., I have an idea.... These and other suggestions can be found on **handout B** (made from **Example B**.) **This page is for the teacher's use only; it's not meant to be duplicated and distributed.** Use this information along with **handout #2** (made from **blackline master #2**) to write each problem solving paragraph..

- Students don't have to use these, and they could certainly add to the list.
- Use a different page of **Handout #3** (made from **blackline master #3**) to develop each problem's solution using details, facts, and stories for support. Fill out one sheet for each problem. Then arrange them in the order that works best and number them. This is a place to discuss with students types of organizational strategies. For example, a writer may organize from most important to least important or arrange related problems together.

Lesson 9 Guided Practice: Connection

- For their beginning or lead, students think of a memory which relates to the request and shows how badly they want what they're asking for. They then write it on **handout #4** (made from **blackline master #4**) adding details which show vivid pictures of that pleasant memory.
- On **handout #5** (made from **blackline master #5**) students do the same for the ending, only have them imagine the audience has said yes and show themselves (in the future) enjoying what they asked for.

Lesson 10 Guided Practice: Elaboration

- Using the information on **handout #4**, students draft the lead on **handout #6** (made from **blackline master #6**.)
- Remind them to describe the memory in an effort to make the reader want it, then at the end of the lead ASK for what they want. This is the transition. (It would seem rude and greedy to start out with *Dear Mom, I want . . .*)
- Using the information on **handout #5**, students draft the closing on **handout #7** (made from **blackline master #7**.) Ask one more time for what is requested.
- Younger primary students could just draw their letter: a past memory on **blackline master #6**, problem with solution on **blackline master #3**, and a snapshot of the student in the future enjoying their request on **blackline master #7**.

Lesson 11 Guided Practice: Revision

- Students read their own letters to see if they make sense and are persuasive.
- Students work in pairs revising, telling each other
 - what they like,
 - what they don't understand,
 - what they want or need to know more about.You might say to the listener in each pair, "Pretend you are the person the letter is written to and decide if you would be convinced."
- As modeled previously in **Lesson 6**, students revise by using **ARMS**.

Adding answers to good questions
Removing repetitious or unrelated details
Moving ideas which are out of order
Substituting any ideas which are better

Lesson 12 Guided Practice: Editing

- Emphasize the importance of correctness. Explain that the audience has to be able to read what the author has written. Words must be spelled correctly. Correct grammar must be used. Capitalization and punctuation are necessary. The audience must be able to pronounce words, know where to start, pause, and stop, and interpret the tone. We have wasted our time if we don't make sure that the audience can (and would want to) read our final copies. Editing says, "*I care about my message and my audience.*"
- Editing first should be done by the child to the best of her ability. Next, small groups could edit together.
- Explain that the author needs to find all the mistakes he can by himself, before asking others to help find the mistakes. Review with students the editing on your modeled letter done in **Lesson 6**.
- Now have students self-edit their work. Encourage them to use dictionaries, spell-check, CUPS.

CUPS:

Capitalization
Usage
Punctuation
Spelling

when looking for mistakes.

- Show them how to use **Minimal Marks in the Margin**. Using **CUPS** and placing the appropriate letters in the margin the students will indicate the kinds of mistakes they think they have found in each line. If several mistakes are made, repeat any letters necessary. For example, if a line has two words misspelled, one word misused, and three punctuation errors, the line would have **U, P, P, P, S, S** at the end of it.

- As the teacher, you might choose to sometimes use Minimal Marks in the Margin after the students have done self-editing and small group editing if you want to get closer to standard spelling and mechanics on the final copy.

- You will be able to determine topics for mini-lessons when you read students' writings and analyze error in grammar. Jerome Harste's *Creating a Classroom for Authors and Inquirers* has an excellent section dealing with establishing an editor's table for students.

Lesson 13 Conclusion: Publishing

- Students publish by writing or typing their letters on stationery and mailing or delivering to the audience.

PUBLISHING IS SO IMPORTANT!!!

- It is **the** motivating factor to develop ideas, use correct sentences, language, and grammar.

- It provides opportunities to write for an authentic audience and purpose.

Bibliography

Fletcher, Ralph. (1993). What a writer needs. Portsmouth, NH: Heinemann.

Harste, Jerome. (1995). Creating a classroom for authors and inquirers. Portsmouth, NH: Heineman.

Viorst, Judith. (1993). Earrings. Old Tappan, N.J.: Simon and Schuster.

Additional resources to use as springboards for a unit on persuasive writing.

Cowley, Joy. (1995). Just this once. Seattle: Wright Group.

Grambling, Lois C. (1995). Can I have this stegosaurus Mom? Can I please? St. James, Illinois: Bridgewater Books.

THINGS YOU MIGHT ASK FOR

Family night planned activities once a month:

- eating out
- board games
- skating
- riding bikes
- movies
- museums
- softball games
- picnics
- flying kites

Suggestions

- go to UK, WKU, U of L game
- camp-out
- sleep over or slumber party
- spring break or summer activity
- special birthday plans
- hot air balloon ride
- library card and regular visits
- take karate, gymnastics, piano, art lessons
- join 4H, scouting, YMCA
- crafts
- a pet
- fishing or camping
- snow skiing
- day with just you and Mom or Dad
- Opryland
- Holiday World
- visit cousin in another state
- go to church
- to quit smoking

HINT: Make sure you REALLY want what you've asked for, and that it's
SAFE, POSSIBLE, PRACTICAL

SOME WAYS TO VARY YOUR PARAGRAPH BEGINNINGS WHEN STATING THE PROBLEMS:

I know. . .
I understand. . .
You might think. . .
I'll bet. . .
Now you'll. . .
If you're concerned. . .
Of course. . .
Speaking of. . .
I think. . .
Are you worried. . .
You'll probably say. . .
You've said. . .
Now, I know. . .
I am concerned. . .
Because I have. . .
OTHER:

WAYS TO VARY THE WAY YOU SAY I HAVE A SOLUTION:

No problem. . .
Never fear. . .
Don't worry. . .
I have a solution. . .
I already have. . .
We can. . ., I can. . ., Could we. . .
It might be that we. . .
We might. . .
I have an idea. . .
Why don't we. . .
What if we. . .
What do you think about. . .
Would this work?
How about this suggestion?
We could work out something.



I know what
I want!

*to persuade by
making my
audience want
what I want as
much as I do.*

Purpose

Situation (which
creates the need to
communicate.)

Audience

letter

Mode

My audience
says:
"I have Problems
with your
request!"



PROBLEM: _____

SOLUTION(S) _____

PROBLEM: _____

SOLUTION(S): _____

PROBLEM: _____

SOLUTION(S): _____

Use the back of this page or another copy for additional problems.)

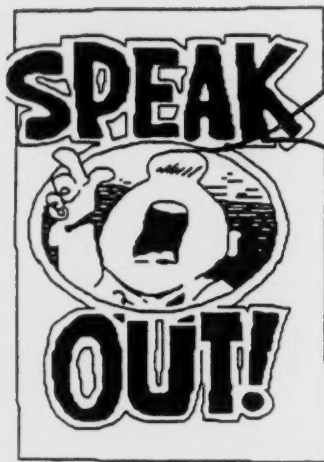


Prewriting to Solve Problem # _____

(Do one page per problem.)

Now I solve
those
problems!

REMEMBER: Use supporting detail: facts, examples, and stories for your solutions.



Blackline Master #4

This story shows
how much I want
what I've asked for.

Past memory of _____

SIGHTS
SOUNDS
SMELLS AND TASTES
DIALOGUE, THOUGHTS, ACTION
TOUCH

TRANSITION: Ask for what you want: _____

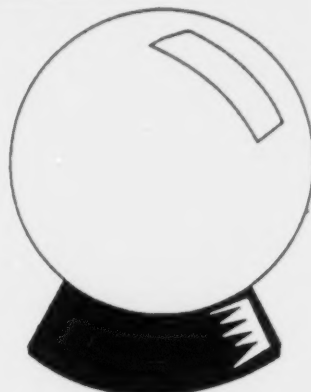
Hint: You don't have to fill in all the blanks.



This part shows how pleasant things will be when I get what I asked for.

Blackline Master #5

FUTURE IMAGE



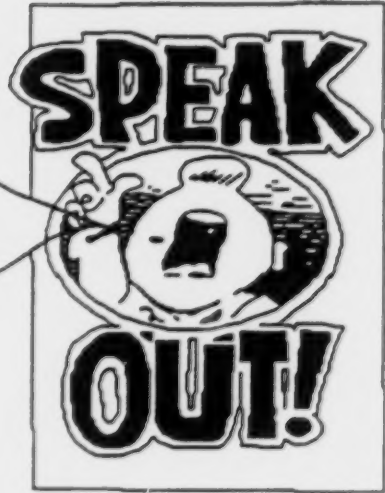
Closing Paragraph: Look into the future. Help your audience see you with the item you requested or at the place you wanted to go. Make sure it's pleasant.

SIGHTS
SOUNDS
SMELLS AND TASTES
DIALOGUE, THOUGHTS, ACTION
TOUCH

Transition: Ask for what you want.

Hint: You don't have to fill in all the blanks.

It's time to get started by showing my audience how much I want what I've asked for and make them want it too.

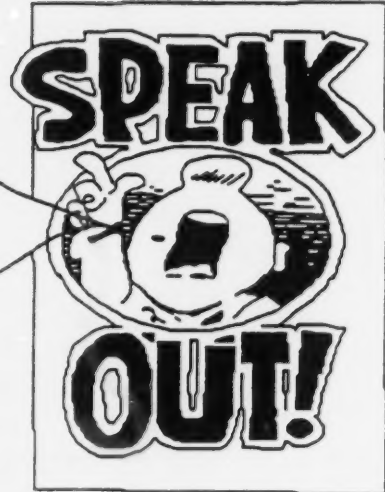


Opening Paragraph

"Relive" your past memory

Ask for what you want: _____

It's time to close my letter by showing my audience an image of life in the future when I'm enjoying what I've asked for.



Closing Paragraph

Write a snapshot of the future with you enjoying your request

Ask for what you want:

APPENDIX

Sample letter

Run on school or classroom letterhead

Dear Parent(s),

In our classroom we're studying the art of persuasion, both in speaking and in writing. This is an important real-life skill to develop.

Your child is developing a persuasive letter around one particular request (probably of you). Tonight I am asking you to take some time with your child, listen to the request, and list three to five different reasons why you might not want or be able to grant it. Your child will attempt to solve each problem later at school.

As you've probably noticed, we're doing a lot of writing this year and enjoying it. We're attempting to write to real people for real reasons so we can learn language and communication skills. Listen appreciatively to his/her pieces and share your work with him/her.

Thank you for your cooperation. I'm excited to have you participating in this activity. Keep your eye out for the finished letter.

Sincerely,

Dear Papaw,
Remember when
you was working
at home and you
knock't a rock in my
pool and made a hole
in it and tore it up. Well
I was thinking that since
your working when you eran
alot of money you can
go to the store next
summer and get me a new
pool so i can swim all summer
because I really really like
swimming and i can ask my
couins to come over
to swim with me
and we will have
fun. Love.

BEST COPY AVAILABLE

Dear mom
Remember when we
was up at mammy's
house yesterday and I was
riding my bike. Well I was
thinking about how rusty it
is and old. And I was wondering
if you will buy me a
new one. I know what your
thiking your thiking we will
not have enof money to
buy it with well am saying
money in my new piggy bank
that Jerry got me. And
I hope you will buy it for
me. I can see it now.
me riding my new
bike and the
wind blowing in my
shining hair and people
looking at me
and thiking
I'm butefut

Dear Coach Sanderford,

~~I think~~ back to midnight madness.
October 14, 1995. Do you remember
a little girl in a Wku sweat
suit coming up to you? Well
that little girl was me. You
might not remember me but
I sure remember you and the
whole Lady Topper team. I am
your biggest fan! That's why I
want to come to your summer
basketball camp even though I'm
only a 2nd grader.

Are you worried that I'm not
a true fan of Wku? Well my
greatgrandmother, my grand-
mother, my uncles, and my
parents all graduated from
Western Ky. University. ^{my cousin Brad}
^{dying is there now}

I'm sure you are going to ask,
"What good would a 2nd
grader do at a college camp?"
Well I'm not just any old
2nd grader. My daddy coaches
the girls team at Muhlenberg
South Sun High School.

I've played basketball since I was out of diapers. I guess you could say I'm a gym rat. I play jr. pro basketball at Central City Elementary. I'm playing all stars this year as a second grader. I'm pretty good but I'd like to be even better. Who better to teach me than you? I'm a good listener and I have a good attitude.

I can see it now. Lori and Daw working with me. Shooting 15 foot jumpers and playing defense with the Lady Topers. (I know what you are thinking. I CAN shoot on ten foot goals.)

Last but not least when I turn 16 I want to buy my car at Martin Dodge Jeep Eagle.

I hope I have convinced you to let me come to Summer camp.

Sincerely,

student sample
Primary 3 (2nd grade)
December 9, 1996

Dear Mom and Dad,

"Polly want a cracker!" Remember that beautiful sound when we had a parrot named Cracker Jack. He was so much fun to play with. Can't you just see him eating watermelon with us? He flew around the room and made us all laugh by doing such funny tricks. When we sold him we were really sad.

Could we please have another parrot like Cracker Jack?

You will probably say that I don't have time for him. Every day when I get home from school, I will take him out of his cage and fly him around the room for exercise.

I know that you are going to say he will be messy. Don't worry! I will clean the cage every day before I go to school.

I bet you will say he will be mean. Would this work? Lisa is good at training parrots. We will get her to help train him.

I can just see it now. No more messy trash in my room. My parrot will help me keep it clean by picking up my mess.

Love,

student sample
Primary 4 (3rd grade)
November 25, 1996

Dear special Mom and Dad,

WOW! It was Christmas morning and I was 5 years old. How my eyes glowed with excitement. I opened one of my presents and I saw a piano. Rember that was the year you bought me a Sesame Street band paino for Christmas. Well that was so neat! I was so happy when I saw it. And rember when I learned how to play by numbers. You were so surprised when I learned to play a special song on it for your anniversary surprize.

Well I,ve been thinking and I want to take paino lessons and learn how to play a real piano. I know that you're going to say that it cost to much money for piano lessons but i've got a idea. Maybe we can get the church paino player to give me lessons and it won't cost money. I can make money rakeing leaves and stuff like that if we have to pay for the lessons.

You'll probably say that I will be to busy with homework. I have a solution. I could do my homework at school or take lessons on days that we don't have no school like on Saturdays.

So please can I have paino lessons because it won't be any trouble at all. I can just see me now playing for my church when I grow up and you listening and singing along with your favorite hymns.

Love,

Dear Shelley,

I was so excited to read the news about your upcoming marriage to Dan. There is one thing you wrote in your letter that has worried me. You said that a Dalmatian pup might be your choice for your first pet. I'd like to share some of the problems about Dals that I read in a newspaper article at school.

You said that you were moving into new apartment after you get married. Dalmatians are very energetic dogs that need lots of space to exercise. If left alone all day, it would get easily bored and try to entertain itself. By entertain, I mean that it could totally destroy the contents of your home. These are not pets that will lie down and take naps.

Housebreaking would be hard because this breed tends to be slow to learn and stubborn. That's the last thing you probably want to come home to at night, a stinky mess!!!

Also, since you and Dan both work and have a lot of evening activities, no one would be there to give the dog its daily exercise.

Dalmatians are very nervous and suspicious of strangers. I know that you entertain a lot. This might not be a good situation for the dog or your friends.

Another danger is that they aren't good with small children. Being so hyper they could easily hurt a child when they are trying to play with them. The article stated that they could weigh up to 65 lb. They compared the dog running at a toddler with a cow coming at you!! Just imagine how frightening that would be! I bet many of your friends have little kids, too.

Being newlyweds, you probably don't have tons of extra money. The reason I said that is that Dalmatians are predisposed to have hearing and kidney problems. I'm sure that the vet bills could add up quickly. Mommy told me how painful kidney stones were, so I know that you wouldn't want a suffering pooch.

Please consider what I have shared with you before you purchase a new pet. Perhaps a bird or fish would fit you 90's lifestyle a little better. Write me back and let me know what you decided to do.

Love,

pS I hope to see you at the wedding!

Teaching FICTION

Introduction:

Many children develop a sense of story from a young age. They have heard and seen stories through books, movies, and TV. Often, they tell stories to their friends or family.

In school, we read stories to them. They read stories of all forms from easy readers and picture books to more advanced chapter books. They write personal narratives, memoirs, and transactive writings about things they know and do. Why is it then that when they try to write fiction, the result is usually not a good one? Could it be that they lose the perspective that fiction is about people they can relate with and problems they understand?

Marcia S. Freeman states in her book *Building a Writing Community: A Practical Guide*:

They (students) need to understand that fiction, like their personal narrative, is about characters with real emotions, in real settings, experiencing real events. While fiction writers create these characters, setting, and events from their imagination, they are based on real life experience or study. These components cannot seem fake or unbelievable to the reader. Readers of fiction expect characters with which they can relate, the tension or suspense of conflict, and a resolution of that conflict. Writers of fiction must deliver all these.

Part 1: Story Elements

Lesson 1: Identifying Story Elements

- Show **transparency #1** (made from **blackline master #1**) to class and discuss and define the elements of a story.
- Read a simple short story, such as *Little Red Riding Hood* with the class.
- Use **transparency #2** (made from **blackline master #2**) and have students identify the elements of the story (characters, setting, problem, solution, conclusion), while you write these elements on the transparency.

- Read another story to the class and have the young writers identify the elements again using the cleaned **transparency #2**.

Lesson 2: Illustrating Story Elements

Prepare ahead of time: 1 copy/group of **blackline master #2**.

- Review the elements of a story, using **transparency #1** (made from **blackline master #1**.)
- Ask each group to select a picture book to read from a stack you have provided and give each group member a copy of **blackline master #2**.
- Tell the group to discuss, identify, and write the story elements of their book on the **blackline master #2**.
- Each group member is to select one story element (or more, if needed) that he/she will later explain during a whole group presentation.
- Hand out copies of **blackline masters #3-7** to each group.
- Each person will write, draw, and explain in detail his/her element on the appropriate **blackline master** so that the audience (the class) will be able to understand what the author meant.
- Upon completion, each group might want to assemble a wall mural of their story or make a hanging mobile of the story's elements.
- Throughout the week, children will continue to read fiction using a chart, such as the following, to collect the information. (*See appendix for form.*)

BOOK TITLE	CHARACTERS	SETTING	PROBLEM	SOLUTION	CONCLUSION

- With your younger children do the above activities orally. **Blackline Masters #3-7** can be blown up and used as a wall chart, if desired.

Lesson 3: Story Elements Game

Prepare ahead of time: Three sets of colored cards, one color for each of the following categories.

Building the Foundation the WRITE WAY
Susan A. Miller

2

Fiction

1st set: setting

(Possible suggestions: a boat, the desert, a haunted house)

2nd set: main character

(Suggestions: a fireman, a small boy, a cowboy)

3rd set: problem

(Suggestions: a missing horse, a tornado, a flooded river)

- This activity needs to be done with the entire class first using the same directions as the following for small groups.
- Children work in small group of four. One child, the leader, selects one setting card, a problem card, and three character cards. The group then looks at the cards and decides upon a solution and a conclusion. The group develops their story orally and then shares it with another group. Some of the following questions might be considered in the development of the story:
 - What's special about the setting?
 - Which is the good character and which one is the bad?
 - Is the good character a boy or girl and what does he/she look like?
 - What does the good character want or long for?
 - Is the bad character a boy or girl and what's annoying about him/her?
 - How do the bad character and the good character know each other?
 - All stories have a big trouble to overcome. What happens that leads to big trouble?
 - The helper is the third character card. Why does this helper care about the good character?
 - Does the helper need to give the good character something to fix the trouble?
 - How is the trouble fixed?
 - What lesson did the good character learn?

The questions are ones that are listed in "And Then. . . Tell Me More," a card game for the entire family for telling fairy tales and magic stories which has recently been published by three professional storytellers. The game presents a fun way for children to become good storytellers. (See bibliography.) This is an important first step to writing successful fiction.

- With younger children, you could follow the same process, using pictures on large cards and having them tell or draw their stories with a group.

Lesson 4: Center activity for lower primary

To be done after the children are familiar with story elements and have worked through the above lessons.

- Use a taped book and have the children make a story mobile using **Blackline masters #3-7.**
- Collect story elements that the children have identified from different books. Place the 6 elements of a specific book in an envelope. Alternate these in a center. Instruct students to retell a story using the illustrated elements. They may also do a skit, a puppet show, or tell the story into a recorder.

Part II: Common Story Subjects

As with other types of writing, the biggest hurdle is often thinking of something about which to write. You probably hear, "I don't have anything to write about" far too often. Or they write about some far out topic about which they have limited knowledge.

This is a good point at which to develop a class list of some common story subjects. Brainstorm a class list eliciting from your students subjects about which they are familiar. Some suggested ideas can be found as **blackline master #8.** Do not hand these out, these are meant only as ideas from which you can pull to get your kids thinking. Let the ideas come from them.

Part III: Developing Fiction through Characters

Each child will need a writer's notebook for the following lessons:

Lesson 1: Examples in Literature

- Sometimes the main character is known as the hero or heroine. In stories with good guys and bad guys such as fairy tales, the bad guy or villain is

also a main character i.e., the wolf in *Little Red Riding Hood*. Minor characters are the others in the story who interact with and often help the main character i.e., the woodcutter in *Little Red Riding Hood*. Through the interaction of these characters, the reader comes to understand their personalities.

- Writers reveal their character's personality in five ways:
 - ❖ What they say
 - ❖ What they think (thoughtshots)
 - ❖ What they do
 - ❖ Description
 - ❖ What the other characters say about them
- Read simple stories to your students, inviting them to explain which of the five ways was used to develop the character. This lesson will be on going especially for younger children.
- Distribute stacks of children's books to the tables. Ask each group to look through the books, noting main character and examples of development by the author. In their writer's notebook(a spiral or bound notebook used just for writing), students should write the information in the following form(see *appendix for blank form*):

Title	Character	Words used by author	How the writer revealed the character
Little Red Riding Hood	Wolf	"If I am clever, I can have this little girl for dinner--and her granny, too."	What the character thinks-thoughtshots

Lesson 2: Character Web

- Read a fiction book to the class, for example, *Little Red Riding Hood*.
- Using **transparency #9** (made from **blackline master #9**), write the suggested character traits, webbing out each character separately.
- Challenge the children to work in pairs, skimming books to find examples of character traits that they can chart in a similar manner.
- Instruct children, upon completion, to write their examples, along with book title and character's name, on pieces of chart paper posted throughout the room.

- Share and enjoy.

Lesson 3: Character Traits

- With your children, brainstorm and compile a list of character traits, listing them on chart paper for later reference (i.e. bully, greedy, silly.) Suggest that the students think of their friends or characters on TV, movies, and in books.
- Start a separate list of character's physical traits (i.e. twisting hair, tapping food, interrupting others.)
- Have the older children record all this information in their writer's notebook.

Part IV: Developing Fiction through Setting

Lesson 1: Class Chart of Setting

- Create a chart with the class on which you can enter a few words or phrases the author used to reveal the setting (*see appendix for the form.*)

Setting	Words of Description	Book Title	Author	Student
Ocean	...pups splashed about. They liked to swim among the leafy stalks of kelp that grew up from the ocean floor.	<i>Oliver and the Oil Spill</i>	Arena Chandrasekhar	Madeline Abell

- If appropriate, have students draw the chart in their writer's notebook and collect setting descriptions.

Lesson 2: The Setting Game by Marcia Freeman

- Brainstorm with young writers to develop familiar, realistic settings for a story. Write the ideas on a chart and then possibly copy them to large cards. Some examples: early morning in a bakery, tied basketball game,

the beach at sundown, the classroom during the last hour of the school year.

- Select one setting from the list to develop as a group.
- Write a brief paragraph describing the scene using clues involving as many senses as possible, without using the words on the chart or on the cards.
- Ask students, either individually, with a partner, or in a group, to select a setting and to follow the same procedure modeled.
- Share and have others guess the place and time. This is also a good lesson to repeat and then use reflectively.

Part V: Developing Fiction through Plot

Here are the six basic plots that have been used by all writers, from Shakespeare to Judy Bloom. They are in public domain and students may use them without the fear of plagiarism. They are expressed in problem and solution forms.

Lost and Found --person or object is lost and recovered.

Character versus Nature--character survives a natural calamity.

Character with a personal problem or goal--character solves it, reaches goal, or changes attitude or feelings.

Good Guys versus Bad Guys--good guys usually win.

Crime and Punishment or Mystery and Solution--character solves the mystery or crime and the culprit is caught.

Boy Meets Girl--problems or misunderstandings arise; characters resolve differences or clear up misunderstandings.

Lesson 1: Introduce plots

- Introduce each one of the plots with a familiar book. Some examples:

Lost and Found is the plot for *The Story of Ping*

Character versus Nature is the plot for *The Hill of Fire*

Character with Problem is the plot for *The Rainbow Fish*

Good Gus versus Bad Guys is the plot for *The Three Little Pigs*
 Crime and Solution is the plot for *Encyclopedia Brown series*
 Boy meets Girl is the plot for *Rapunzel*.

- Make a large plot chart for the room, listing the types of plots. (See appendix for form.)

Lost and Found	Character Vs. Nature	Character With Problem	Good Guy Vs. Bad Guy	Crime/Mystery And Solution	Boy Meets Girl

- Remind the students to listen and read for plots, noting the results on the chart. They'll soon notice that some books contain several plots. Have them list the title under each plot identified.

Lesson 2: Three-Sentence Synopsis

This strategy is found on page 165 in Marcia Freeman's book, *Building the Writing Community*.

- To emphasize the three primary ingredients of a short story--character, setting, and plot--help students with summarizing familiar stories in three sentences.

Pigs build houses.	(Character and setting) beginning
Wolf destroys two of them.	(Conflict or problem) middle
Wolf foiled and boiled at 3 rd house.	(Plot resolution) end

Rainbow Fish has beautiful scales.	(Character and setting) beginning
He won't share with other fish.	(Conflict or problem) middle
He shares and has friends.	(Plot resolution) end

- To create a graphic pictorial organizer, have students fold paper into thirds, illustrating the beginning, middle, and end in the appropriate section. (*See appendix for blank form.*)

"STORY BOARDING" YOUR WRITING	
(Character and setting) beginning	Pigs build houses.
Conflict or problem) Middle	Wolf destroys two of them
(Plot resolution) resolution	Wolf foiled and boiled at third house

Lesson3: Common Problems

- Part of the problem with the fiction that children write is that too often it's centered on TV shows, movies, and videos, not realistic situations about which students are familiar.
- Start developing a list with your writers of common, every day problems that they encounter. With younger children, I suggest using Stan and Jan Bernestain's *Bear Books* and Marc Brown's *Arthur* series. These books are also excellent ones to use for simple storyboarding.

Part VI: Developing Fiction through Leads and Closings

Lesson 1: Looking at Leads (Story Beginnings)

Prepare ahead of time: wall chart with LEADS as the heading, and an ample supply of fictional picture books.

- Tell your students that it's ok to copy or mimic professional writers. Explain the importance of hooking your reader for all types of writing. Read some examples of boring leads such as these:
 - There was a boy and a dog.
 - Hi! My name is Mary.
 - These are Buddy and David. They are best friends.

- Discuss with children the words that authors use to start their stories. Of course, "Once upon a time," is the most common, but point out that such a beginning is most often found in fairy tales.
- Fiction usually begins in one of these ways:
 - Author introduces the main character by name
 - Main character, named, is thinking or doing something.
 - Author describes the setting (place).
 - Author tells the setting (time).
 - Author sets up the conflict in the first sentence.
 - Character is talking. An event is in progress.
 - Combination of any of these.
- Invite the children to select and examine several books, directing them to be reading detectives and to examine the starting sentence of each of their stories. Record these on the board, overhead, or on a chart. The older children can record them in their writer's notebook. (*See appendix for form.*)

Author introduces the main character by name	Main character, named, is thinking or doing something	Author describes the setting	Author tells the setting	Author sets up the conflict in the first sentence	Character is talking. An event is in progress.	Combination of any of these.

- Ask the students to look for similarities on the list. They should notice that the beginnings fall into the previously mentioned categories.
- Hang the chart and ask your writers to add to it as the occasion arises. You might also make a copy for each student to modify and add to their writing folder.

Lesson 2: Story Endings

Prepare ahead of time: wall chart with ENDINGS as the heading, and an ample supply of fictional picture books.

- Follow Lesson 1, but have students look for story endings and make a list of these. Remind students that solving the problem is not the ending to the story; that's the solution--not the conclusion. The conclusion shows the emotional and mental change in the character.

Part VII: Transitions

I remember how hard it was to teach my students transitions--every sentence seemed to start with AND, AND THEN, or SO. I finally realized that this was how they showed passage of time and I needed to teach them through modeling to again copy what the "pros" do. Following is another great idea from Marcia Freeman. It's found on page 121 of her book.

Lesson 1: Copy the Pros

Prepare ahead of time: Fiction books for all students.

- Have the children write a narrative about what they did from the time they got up until they walked into the classroom.
- You do the same on an overhead or on a chart. Be sure and use a lot of *ands, and thens, and sos.*
- Ask several students to share.
- Ask students to look through the books on the table to find out how the authors move their readers forward. Have them look for beginning of sentences that refer to the passage of time. Help them get started by sharing one that you found in a book. Remind students about their work in paragraphing when the time in the story changes.
- Develop a class list from the transitional words and phrases they find. Later, turn the list into a class chart or publish it on the computer for the students to add to and to keep in their folders. ***Again, I want to emphasize the importance of the children generating a list. Don't just give these ideas to them. Have them look for them.***

Transitions Which Establish the Passage of Time

That day	Later that evening	When they were done
On Wednesday	Suddenly	Two days later
Afterward	Meanwhile	Finally
Soon	At last	Next
After they ate	While she slept	Years later
Immediately	At once	In the morning

- Model substituting transitions into your piece of writing. Ask for suggestions from the class. Point out that not only the repetition is eliminated, but also the reader has a clearer understanding of the sequence of events.

- Suggest that the writers check their own and each other's manuscripts for excess use of *ands*, *and thens*, and *sos*. Have them ask themselves and each other about the time involved. Is it a day later, the next morning, after school?
- Ask the writers to find and replace these repetitious words in their manuscripts when they peer conference. Make it a target skill associated with the piece.

Part VIII: Writing the Story

Lesson 1: Storyboarding

Prepare ahead of time: transparency #10 made from **blackline master #10**

- Reread *Little Red Riding Hood* to the class.
- Review Lesson 2, Part IV on page 7--Three-Sentence Synopsis at this time.
- Explain that you are going to show them a type of story boarding which is made up from the main events of the story. Show **transparency #10** and discuss.
- Talk about the story read and complete the transparency. (An example for *Little Red Riding Hood* is included for reference as **blackline master #11**.)
- Work with story boarding until you feel the class is comfortable. Encourage them to read several more books individually or with a partner, filling out a story boarding form for each.
- With younger children, use a large piece of paper divided into sixths. Have them retell a familiar story to you as you storyboard.

Lesson 2: Back Boarding

- Another type of storyboarding which works well is back boarding which is a strategy for working backwards from the climax or solution.

- Use **blackline master #12** to explain and demonstrate this model.

Lesson 3: Prewriting for a Class Story

Prepare ahead of time: transparency#2 made from **blackline master #2**

- As a class decide upon the following:
 - Setting
 - Main character and supporting character
 - Story subject
 - Problem
 - Solution
 - Conclusion
- Use either **blackline master #10** or **12** to map out the story line
- Following the previous lessons, work through each element of the story, developing ideas and using details. This might take a week to do well.
- Write the story with an audience and purpose in mind; for example, if the story is about a boy who is scared about moving out of town, an audience might be kids who themselves are moving to another place. The final published piece could be distributed through a moving company.

Lesson 4: Keeping the Focus

- As you revise this piece with the class, make sure that the events are focused on the problem and that there is an emotional and mental change in the main character.
- The following revision questions could be used with the class story:

How do we show our audience what our character's problem is?

How does our audience know what the setting is?

Is our audience able to follow the story? How do we help the reader follow the events?

How is our audience shown what the solution is?

How did our audience find out that the main character learned a lesson?

What is your favorite part and why?

Do we have a trouble spot? How can we change it?

- Set this story aside for revisiting at a later time.

Lesson 5: Prewriting for small group or individual stories.

- At this point, children can work either in groups or individually developing their own fictional stories following the previous process used for developing the class story. You might need to again lead them through the steps.
- Suggest they look in their writer's notebooks for ideas developed during the previous lessons as to characters, etc.
- Some writers might need further guidance, so with these you model your development of your own story.
- Now it's time to draft the stories.

Part XIV: Polishing for Publishing

Lesson 1: Revisions - "ARMS"

A add
R remove
M move
S substitute

ADDING

Additions are one of the earlier forms of revision. Kindergarten children can be encouraged to add more coloring to their picture stories--this is revision. The earlier we start with this concept the more ingrained it becomes.

Some additions might be:

- more coloring in a picture story
- more events in storyboarding a picture story
- more letters per word
- more words per sentence
- more action in a picture story
- emotions
- sensory details

- thoughtshots
- specific examples
- cause and effect
- specific nouns
- vivid verbs
- proper nouns
- descriptive words: adjectives, adverbs
- sound effects
- literary devices

REMOVING

This is a more difficult revision skill. Most writers dislike crossing out what they have written, especially the younger ones. In fact, many writers equate quantity with quality. Here are a few suggestions for possible removals:

- repeated words
- extra words
- dialogue that doesn't advance the plot

Do not expect elementary children to remove more than a word or sentence.

MOVING

This is the "cut and paste" strategy that is so useful. Having children draft on every other line requires less copying. Try using the green and white striped computer paper for drafting. Then when a word, phrase, or sentence needs to be inserted somewhere else, just cut and paste.

SUBSTITUTING

This is also difficult for younger children, but here are a few suggestions for types of substitutions for older writers:

- synonyms
- phrases
- verb tense

Lesson 2: "Take a Look" at Sentence Variety and Word Choice

- Make a transparency and handout copies of **blackline master #13**.
- Instruct students to get a rough draft from their writing folder, numbering the first ten sentences (1-10.) You do the same with a piece of your writing.

- Demonstrate on **transparency #13** how you would write the first word of each of your ten sentences in the larger box and then, counting the number of words in each sentence, write this number in the smaller boxes.
- What types of patterns do you see?
 - Short, choppy sentences
 - Long run-on sentences
 - Subject-verb pattern only
 - And, then at the beginning of each sentence
 - Starting every sentence with I
- Follow this with mini-lessons that address the findings.
- Modeling on the overhead with a piece of student writing is an effective approach.

Lesson 3: Editing Conferences

The following excerpt from Barry Lane's *After the End* explains some excellent ideas for you to use with your students.

"A student comes to an editing conference ready to look at her work sentence by sentence. There are many ways of organizing such a conference. Here are a few ideas.

1. Focus the conference on one or two grammatical points learned in mini-lessons over the week. The student comes to the conference with an edited manuscript, having circled all areas where these points apply. Pay particular attention to mistakes the student has corrected.
2. Students come to conference with an unedited manuscript. You hand them a red pen and ask them to focus on one grammatical error at a time as they go through the manuscript (e.g., finding incomplete sentences, capitalization).
3. Ask students to edit one of your rough drafts. If it's like mine there will be many chances to prove their grammatical superiority.
4. Find a wordy but published piece of writing. Make a photocopy and ask a student to edit it for clarity.

5. Invite three students to an editing conference. Give them all a different color pen. Rotate short pieces of unedited writing, either their own or other students'. Challenge students to reedit another student's corrections. Discuss, debate, and explore different ways of editing the same piece of writing.

6. Make a copy of a standard chart of copy-editing symbols, found in grammar reference books, and post in your classroom."

Lesson 4: Editing Checklist

Making editing checklists with your students is a great way to connect the skills taught through mini-lessons with the self-editing skills students will need throughout their lives. One method would be to keep a list posted on the wall, adding to it each time another skill is learned, and each student keeps a sheet in the writing folder to keep up-to-date. The student picks one or two points, checks the writing in these areas, and when finished, checks off the skill. Depending upon the student's developmental level, students will check from 1 to... skills.

Lesson 5: Publishing the Stories

- Students need to be exposed to different methods for publication.
- Throughout the year, teach students the basics of pop-up books, flipbooks, shape books, accordion books and basic book making.
- In a publishing center in the classroom, provide art and reference materials for students' selection and use upon completion of their stories.
- Following are some publications that accept children's work:

Creative Kids -

Fay L. Gold & Marvin J. Gold
P.O. Box 6448, 350 Weinacker Ave.,
Mobile, AL 36660-0448
Audience: Ages 6-14 years.

Cricket-

Marianne Carus
Carus Corp.
315 Fifth Avenue,
Peru, IL 61354.
Audience: Ages 8-14 years.

Shoe Tree: The Literary Magazine by and for Children

Joyce McDonald
National Association for Young Writers
P.O. Box 452,
Belvidere, NJ 07823
Audience: Ages 8-14 years.

Stone Soup -

Gary Mandel & William Rubell;
Children's Art Foundation
915 Cedar St.
Santa Cruz, CA 945060
Audience: Ages 6-13 years.

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CHILDREN'S RESOURCES

Most good children's fiction will work with these lessons, just make sure the character has a problem and learns a lesson as a result. Following are a few familiar suggestions.

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THE ELEMENTS OF A STORY

A **setting**
tells the reader
where and
when a story is
taking place

A **character** is a person,
animal, or thing in your story.

A **problem
(conflict)** is a
person, place or
thing that stands
in the way of the
main character

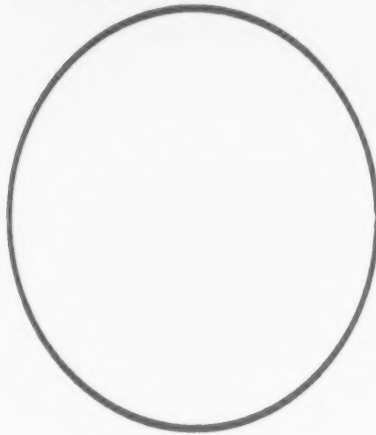
The **solution
(climax)** of a story
is when the problem
(conflict) is resolved
(all over).

Name of story

The **conclusion** of the story is
what happens after the problem
(conflict) in the story is over.

THE ELEMENTS OF A STORY

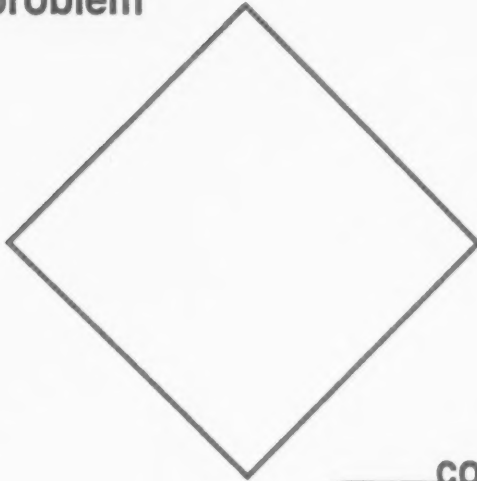
setting



characters



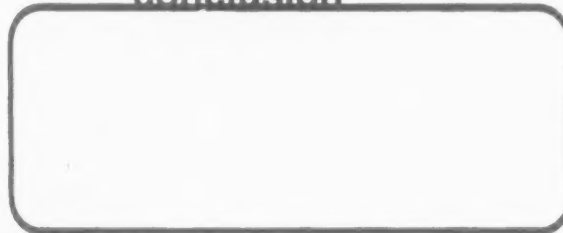
problem



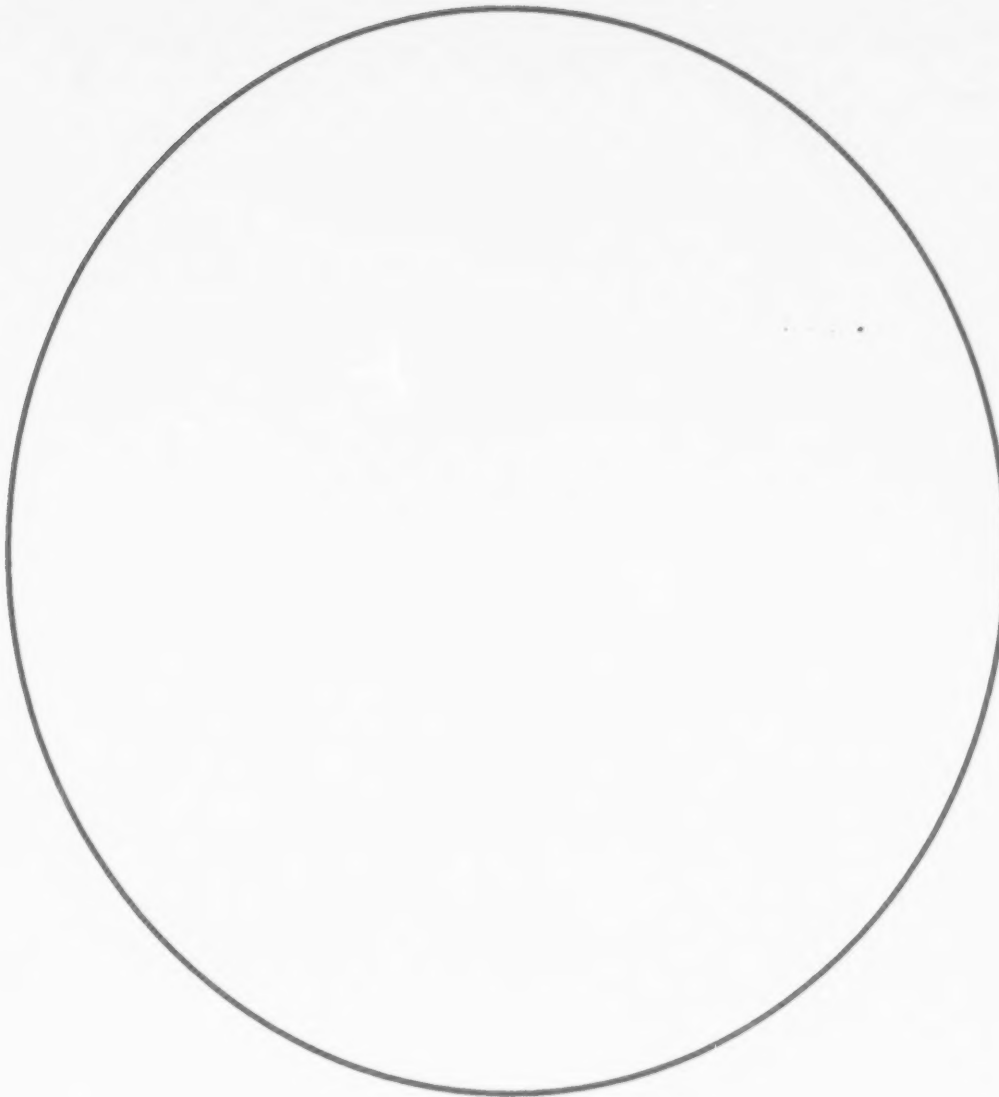
solution



conclusion



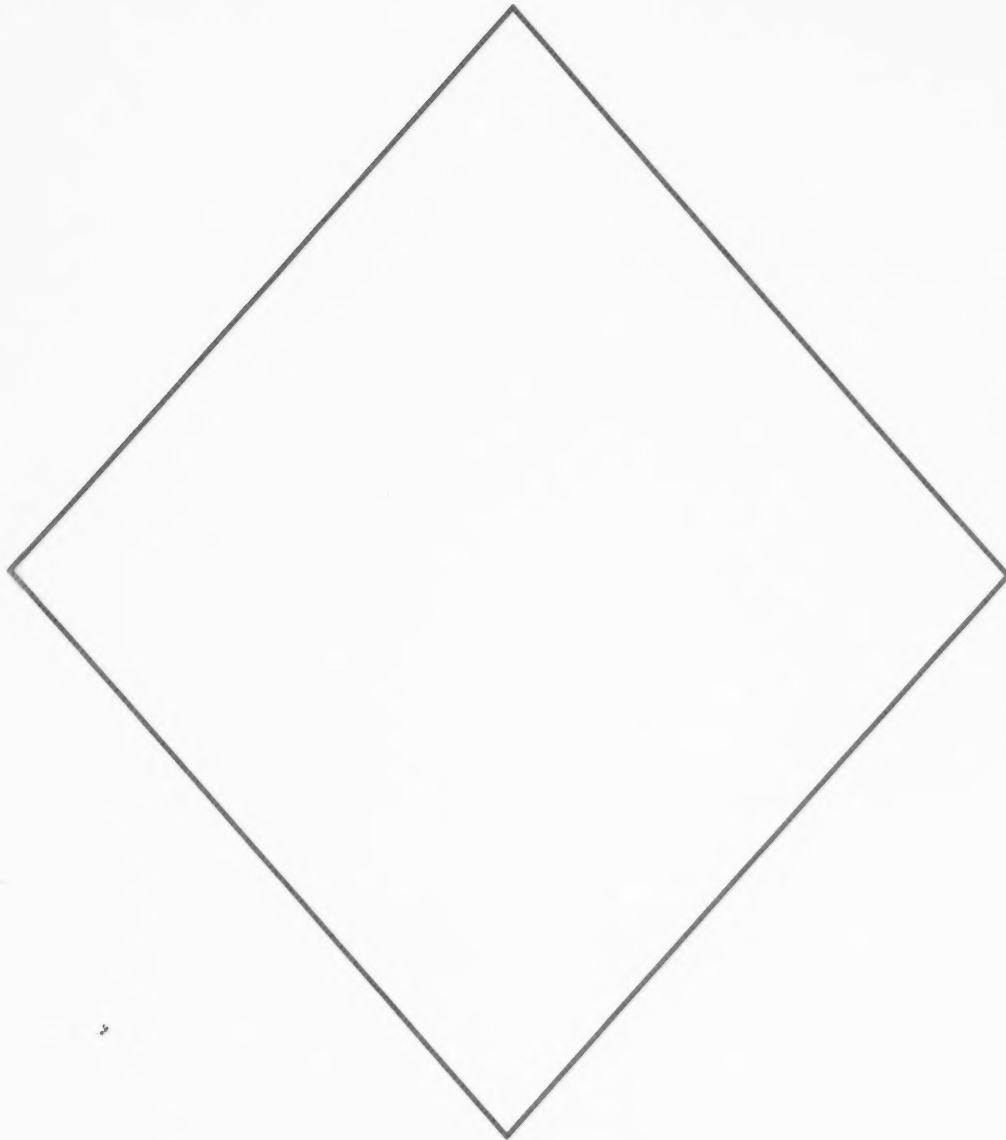
Name of story



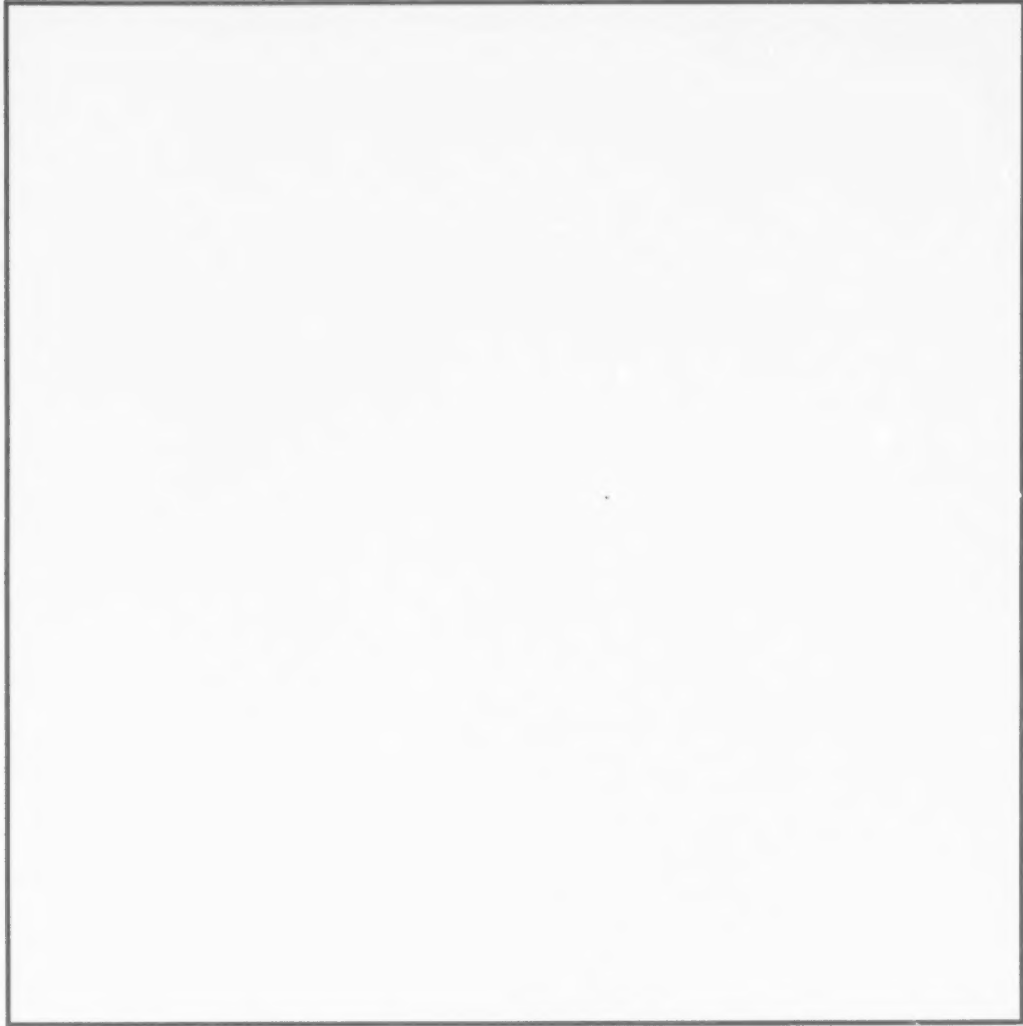
A **setting** tells the reader where
and when a story is taking place



A **character** is a person, animal, or thing in your story.



A **problem (conflict)** is a person, place or thing that stands in the way of the main character.



The **solution (climax)** of a story is when the problem (conflict) is resolved.



The **conclusion** of the story is what happens after the problem (conflict) in the story is over.

This list is to help the teacher
brainstorm
with her writers as to common story
subjects they're familiar with.

DO NOT DUPLICATE AND DISTRIBUTE

Common Story Subject

Lessons/Piano/Dance/Swim	Dentist/Orthodontist
Favorite Day/Miserable Day	Glasses
Adventures	Church/Sunday School
Bikes/Roller Blades	Haircuts
Bus Ride to School	Family Vacations
Dogs/Cats/Fish/Pets	Work/Chores
Sports/Teams	Birthday Parties
Brownies/Cub Scouts/Boy	Secrets
Scouts	Relatives
Teachers/Subs	Self-Discovery
Summer Camp	Violence/Punishment
Slumber Parties	Broken Promises
Moving	Lost and Found
Fiend Trips	Divorce
Lunch Time	Adoption
Gym Class	Blended Families
Bullies	Twin/Only Child
Teasing/Names	Siblings
Sickness/Fake Sickness	Tests
Broken Bones	
Picture Day	
Baby Sitters	

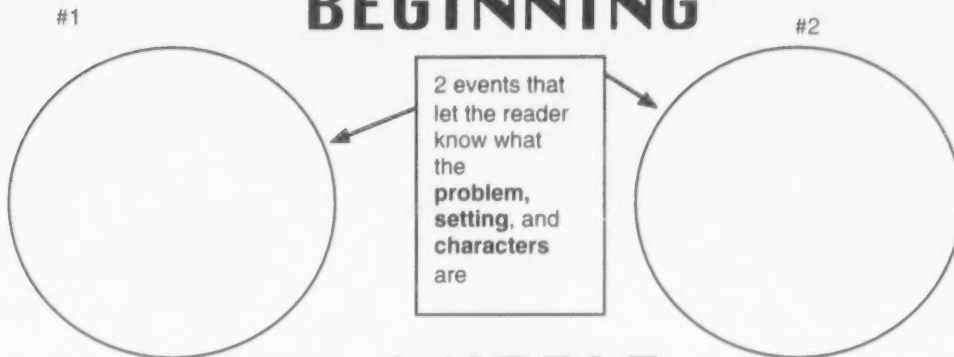
This list is from an article by Jack Gantos called "The Next Level: Using Journals to Write Great Short Stories." It appeared in the May 1998 issue of *Book Links*.

Character Development

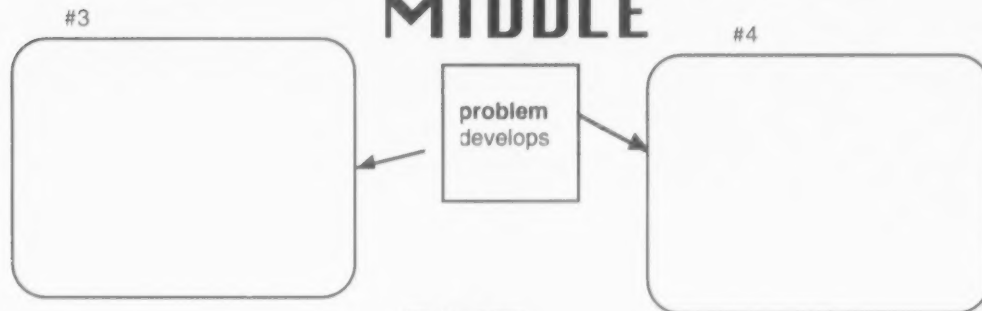
Book Title:

Character's Personality	How author shows the character's personality

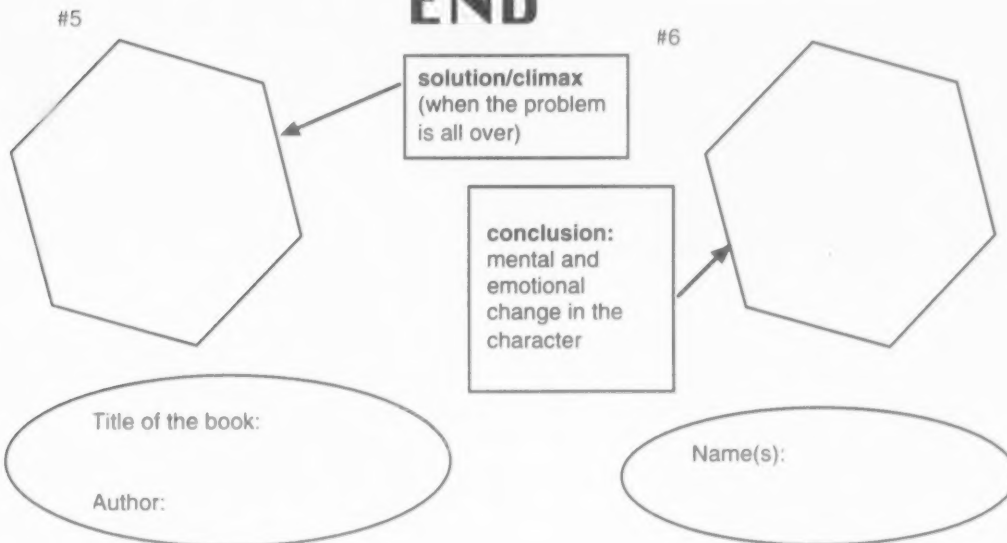
Storyboarding BEGINNING



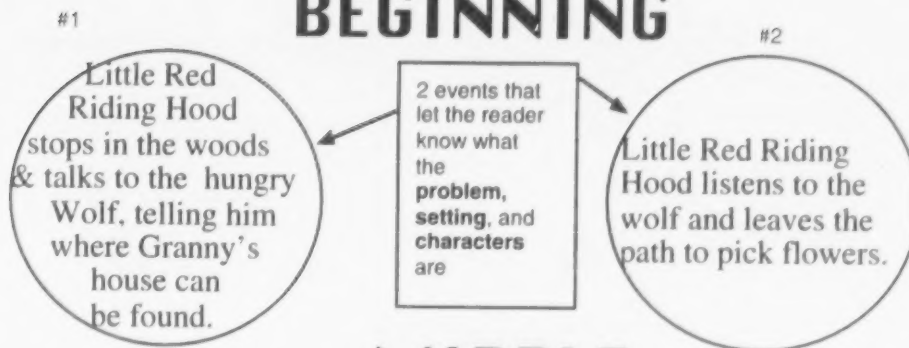
MIDDLE



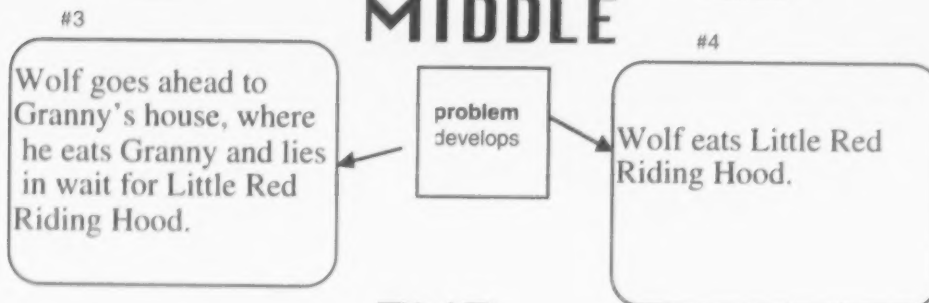
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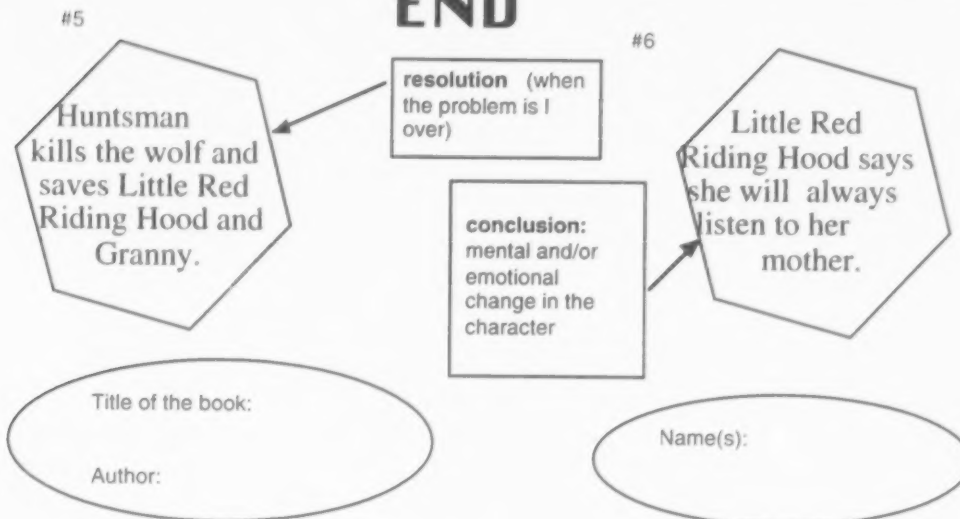
Storyboarding BEGINNING



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END



Take A Look

Blackline Master #13

Appendix

Building the Foundation the WRITE WAY 34
Susan A. Miller

Fiction

Story Elements

BOOK TITLE	CHARACTERS	SETTING	PROBLEM	SOLUTION	CONCLUSION

Character Development

Character	Title	Character's Personality	Words used by author	How the writer revealed the character

Developing Fiction through Setting

Setting	Words of Description	Book Title	Author	Student's Name

Examples of Plots from Picture Books

Lost and Found	Character Vs. Nature	Character With Problem	Good Guy Vs. Bad Guy	Crime/ Mystery And Solution	Boy Meets Girl

Storyboarding the Plot

(Character and setting)
beginning

(Conflict or problem) Middle
(Plot resolution) resolution
(Character and setting) beginning
(Conflict or problem) Middle
(Plot resolution) resolution
(Character and setting) beginning
(Conflict or problem) Middle
(Plot resolution) resolution

Author Introduces the main character by name	Main character, named, is thinking or doing something	Author describes the setting	Author tells the setting	Author sets up the conflict in the first sentence	Character is talking. An event is in progress.	Combination of any of these.

Teaching Reflective Thinking/Writing

Reflection is thinking--about what you've done, what you've tried to do, and how you feel about it.

Introduction: The essence of education is the ability to look back on a learning experience and evaluate what worked and why and what didn't work and why. Regie Routman explains it well in *Invitations*:

The highest goal in evaluation is to have students and teachers able to reflectively appraise their own work and set new directions for teaching and learning.

As a teacher of young children, I made the mistake of complimenting everything my children wrote. Like a grandmother, I wanted my students to appreciate their own writing; however, I didn't help them become discerning writers and thinkers.

Now, when working in a classroom with a student who comes to me with questions such as, "Is this good?" I turn the tables on him, asking, "Do you think it's good? Why?" But, these questions can only be answered if children understand the criteria of good writing.

Lesson1: Identifying Reflective Thinking

- Read *Thank You, Mr. Falker* by Patricia Polacco. After reading, ask the children to share what they were thinking during and after the reading of the book.
- Ask, "How did the teacher figure out that Trisha had a problem with reading? He reflected on what he knew and his experience. What insight did he have?" She was unhappy, dyslexic, etc.
- What other types of jobs would require reflective thinking?
Example: Doctor-Thinks about symptoms of a patient, patient's history, what he knows from experience, and what he's learned.
What does the next step need to be?
 - Together think of five different jobs where reflective thinking is used.
 - Give examples of how a teacher might use reflective thinking.
 - Ask students to help you make a list of types of reflective thinking that children do.

Lesson 2: What Good Writers Do

- Reread *Thank You, Mr. Falker*. Ask students to listen for ways in which Patricia Polacco has made this a good story. When finished, brainstorm for a list called "What Good Writers Do."
- Share **Blackline Master #1**. Compare this list from first graders with your children's list. Ask if they want to add anything more to their list?
- Keep your list displayed and suggest that new ideas can be added to it.

Lesson 3: Developing Criteria for Effective Writing

Before students can evaluate their own writing, they need to understand qualities of good writing.

- Collect writing samples of different genres that illustrate skills and strategies that are appropriate for your particular developmental levels. You might use student samples from the previous years, use samples from *"Building the Foundation the WRITE WAY"*, or generate some yourself.
- Display the samples on an overhead projector.
- After reading the samples, invite the students to help you brainstorm about each sample as to what makes each one an effective piece of writing. Record answers on chart titled "Criteria of Good Writing."
- Guide your students beyond just the mechanics of writing. You'll need to guide them into identifying the criteria of good writing in the area of composing and style. (*Look at the "Individual Genre Characteristics" sheet in your packet.*)

An early primary or beginning writer's list might include:

- ☐ Adds details to pictures.
- ☐ Leaves spaces between words.
- ☐ Tells the story using letters and words.
- ☐ Writes about something they know about.
- ☐ Starts writing at the left.

A developing writer's list could include:

- Writes a story with a problem and solution.
 - Describes the main character.
 - Has a beginning, middle, and end.
 - Uses a lead to capture or hook the reader.
 - Uses interesting words.
- You might help your young writers sort the criteria list into broader categories as listed on the scoring guide:

Audience awareness
Purpose
Idea development
Organization
Sentences
Language
Correctness

- As you discuss the criteria chart, add new information.
- Develop additional lessons and add to the chart as opportunities arise.

In a lower primary classroom, the teacher noticed that many of the children were fluent but used no punctuation. She took the opportunity to do a mini-lesson on using a period at the end of the sentence. At the conclusion of the lesson, students had a better understanding of simple punctuation. The students were also able to add a new criteria to their list.

- This criteria chart will become an ongoing teaching tool in your classroom. Add to it throughout the year. It will serve as an invaluable tool for reflective thinking as well.

Lesson 4: Teaching Self-evaluation and Reflection

Throughout the year, present lessons that stimulate reflection and self-evaluation.

Using the Writing Criteria

- Give small groups of students a copy of a writing sample similar to those used earlier in the year when developing the writing criteria.
- Have each group use the criteria chart to write an evaluation that explains or points out the strengths in the writing. Again, go beyond the mechanics of the piece!
- Each group shares positive comments about the writing with the class. Encourage comments from other students.
- Following this small group activity, give each child a copy of another writing sample. Each person uses the same criteria to evaluate the individual sample, sharing the results orally.
- You and the other students give feedback about the evaluation.
- Now the students are ready to do an evaluation of their own writing. Allow students to select the piece from their working folder, giving them ownership.
- Follow the same procedure as before, using the criteria for self-evaluation.

- Additional questions that you'll want to ask at this time to promote self-reflection:

What was I thinking as I reread my piece?

What did you learn?

What did you do well?

What might you want to try to improve on the next writing?

How have you grown as a writer?

What thoughts were you having as you developed these pieces?

- Model this process using **Blackline Master #2**, writing positive reflections on the thought bubbles.

When I was writing this story, I wanted my reader to see how sad my character was. I think I did a good job with that by using phrases such as *downcast eyes hunched shoulders, tears at the corner of the eyes.*

I wanted my reader to understand this story so I used a period to show I was finished.

I didn't have to use "The End" because I used a closing on my story.

- Sheet #2 could be either clipped onto the writing or placed in the reflective pocket of your **WIP IT Folder**.
- When students have more experience reflecting on their writing, it will become easier. Initially, and with the younger writers, you'll need to guide them through the process using the criteria charts each time.

Using a Process Journal

- A Process Journal needs to be a separate "Composition Book" used solely for the purpose of reflections by the author on the way he writes. Children need to write daily and they need to think about their process of writing.
- You need to model your thinking for your students. **Blackline Master #3** is a page from my process journal. I was working on a personal narrative about losing a student at the zoo. Something seemed to be missing. Writing about my thinking always seems to help me clarify.
- Here are some questions that you might want to use to get your students started. Use only one a day and try to

vary them. Eventually, many of your writers will have their own ideas about which to write.

Questions for Stimulating Writing in a Process Journal

- What did you do as a writer today?
- What did you do well today?
- Where do your idea come from for your last piece of writing?
- How do you come up with topics about which to write?
- What do you do if you don't know what word or letter to write?
- Why should your readers believe what you say?
- How do you decide on what kind of lead to use?
- When you can't think of anything to write, what do you do?
- How do you think of ways to make your writing better?
- How do you come up with a title?
- How do you make your characters in a story come alive?

Continuous Reflection

- Whether you have you students using a process journal, Blackline Master #2, or some other means of reflection, it's imperative that it's an on-going process, so that children will have reflective information from which to draw for their Letter to the Reviewer.

Lesson 5: Analyzing And Evaluating Models

- Divide your students into groups of four or five.
- Pass out a copy of the same Letter to the Reviewer to each group and discuss with them the following questions (which were developed by Elizabeth Dick, Oldham County):
 - ☐ What do you notice about the beginning and ending of each piece?
 - ☐ How/where does the writer state his/her purpose?
 - ☐ What is the tone of the piece?
 - ☐ What kind of supporting details does the writer use?
 - ☐ What specific organizational/formatting features do you see?
 - ☐ What do you notice about the sentences and language?
- Make a list of these and any more characteristics on a chart.

- Make a transparency from **blackline master #7** and continue modeling the analysis of the Letter.
- Hand out the other two Letters to the Reviewers and instruct the students to use the questions and **blackline master #7** to continue looking at the letters. If this is developmentally appropriate, do these steps orally.
- Tell the students to rank the Letters in 1,2,3 order and be ready to explain the ranking.
- If necessary, this process can be repeated using different samples.

LESSON 6: Organizing Our Thoughts for the Letter to the Reviewer

Body of the Reflection

It's extremely important that you model this process with your students.

- Instruct students to pull out their reflections, process journals, Blackline Masters #2, etc. for the pieces that they will be including in their portfolio.
- Give each child three different colored magic markers. With the first marker tell them to look through all their reflections and mark similar comments about one writing criteria, i.e., descriptive language. With a second color, mark all comments about another criteria, i.e., strong leads.
- Give each child a copy of **Blackline Master #4**; "Let's give some support." This will be used for idea development and support.
- Instruct your writers to cut out all the comments that were highlighted in one color and to lay these on Blackline Master #4. What do they all have in common? Encourage them to reflect on these similarities in the box.
- Continue this process until the reflections are used up. Use a new copy of Blackline Master #4 for each different writing criterion. This will be the body of your letter.

My Lead to Hook My Reader

- Review the importance and varieties of leads. You may need to use magazines to review with them. If necessary, refer to the section in **Feature Article** on teaching leads,
- Discuss who the audience is going to be. It's going to be another teacher who knows nothing about the child or his writing and thinking processes. The teacher is a friend so the voice should be similar to one they'd use talking to their own teacher or friend.
- Practice some ways that they could develop leads. You might even develop different kinds of leads together. Explain that they never want to use, "Hi, I am..." This insults the reader's intelligence.
- Again, I can't emphasize enough the importance of your modeling the process for them each step of the way.
- When they are comfortable with selecting and writing a lead, distribute **Blackline Master #5** to be completed.

Now it's Time to Write A Closing

- Review with them the necessity of using closing or conclusion for all genres. You might revisit the magazines.
- Remember, the closing needs to tie back to the lead and it needs to leave the reader with something to think about.
- Model using **Blackline Master #6**. Collaboratively write closing for the leads you developed. Remind them of the friendly, conversational tone of their letter.
- Distribute **Blackline Master #5** to each writer to work with.

Let's Put It All together

- It's time to write the rough draft of the Letter to the Reviewer. Model laying out the pieces and developing your letter.
- Invite the students to do the same.
- Share with a partner using **Blackline Master #6**

Good Writers...

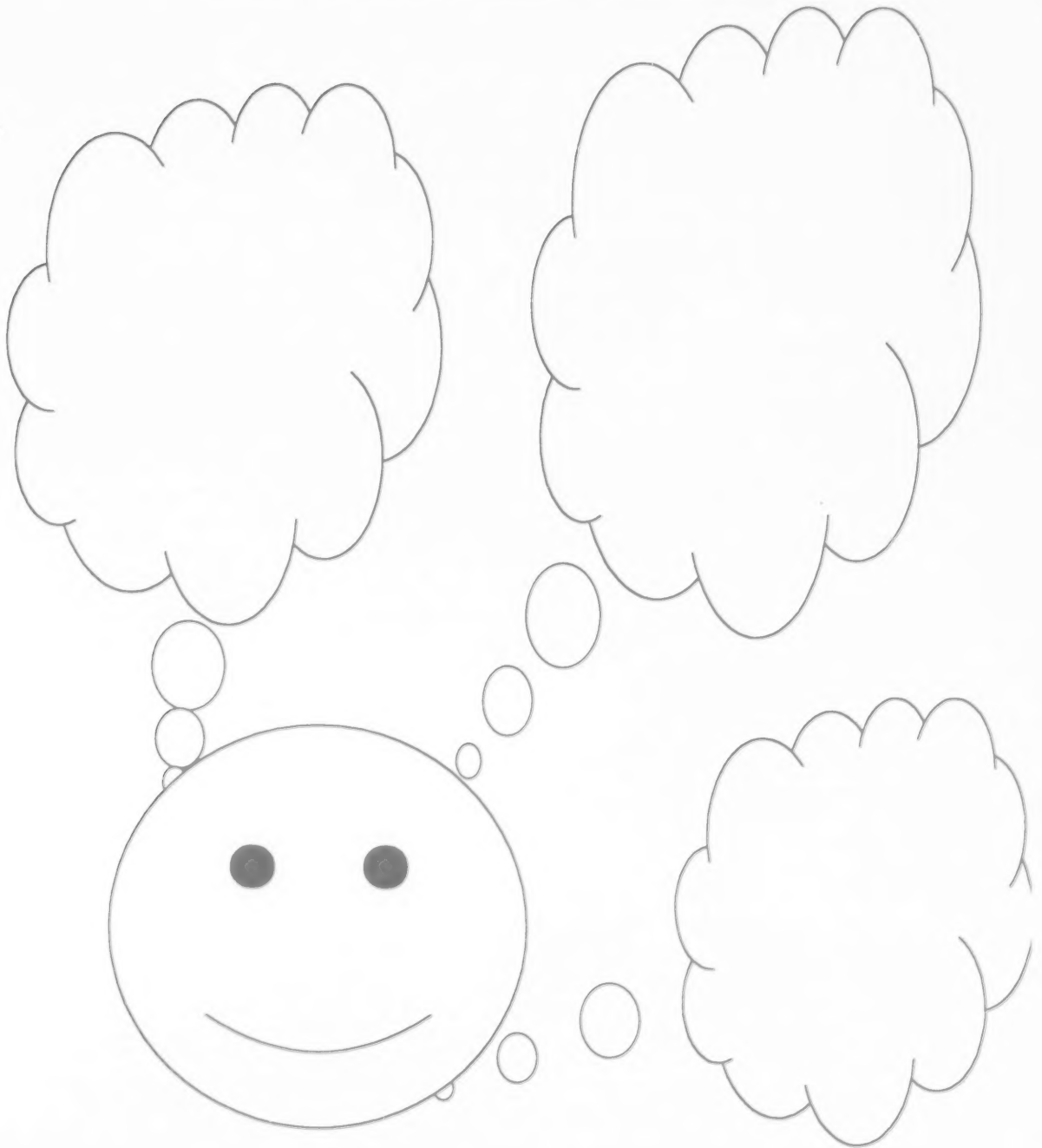
- know how to "spell" without being perfect on the first draft
- write the words down (their thoughts) before they "go out the window"
- think about things to write: think of a story when they're going somewhere or doing something so they won't get stuck and get out of the habit of writing
- think about what will make sense to the readers
- don't write a 1000 pages to be good because longer doesn't mean better
- have to make a good beginning and a good ending
- write what they know about
- have to make it interesting; they make choices to put in what readers really want to know about
- look at the pictures to figure out the words if they can't read their writing
- number the pages to keep them in order so that the reader isn't confused
- put in lots of strong information
- use their own ideas; they don't copy another author's writing
- think of a good title, one that hooks the reader; one that matches the story
- keep their writing because they all their writing is important
- draws pictures that go with the story
- put their name and date so they know when they wrote it
- line out instead of erasing in case they change their mind and want it back again
- revise after, before, and during writing as they write to make sense and to make it clear and interesting
- think about what they could do to make their story better
- read their writing to see if they're missing any ideas or words
- read other author's writing
- choose good words that make the writing better
- write every day
- don't publish everything they write--some stuff is boring, junky--and they don't revise everything either
- READ all kinds of writing: good books, poems, fiction, non-fiction, magazines
- Make spaces between words; use periods and commas. Quotation marks question marks.
- Work hard!
- Read their writing to other people to see if it makes sense and to revise it.

Carol Avery compiled this list with her first graders in May after totally immersing her students in writer's workshop. They thought and worked as writers. They were writers. Look at what had been taught to these children!

BEST COPY AVAILABLE

What I think about my writing called

_____.



PROCESS JOURNAL:

3/15/96

How can I tie this writing in with the title? Something seems to be missing. There's no connection for my readers. I don't think they'll understand. Just talking about the thorn in the finger isn't enough. Some how I've got to explain why I called it "A Thorn by Any Other Name." Truthfully, I just thought that was a neat title.

Let's see roses
Smell good
Are pretty
Thorns
Hurt when you touch the thorn
Thorns keep predators away

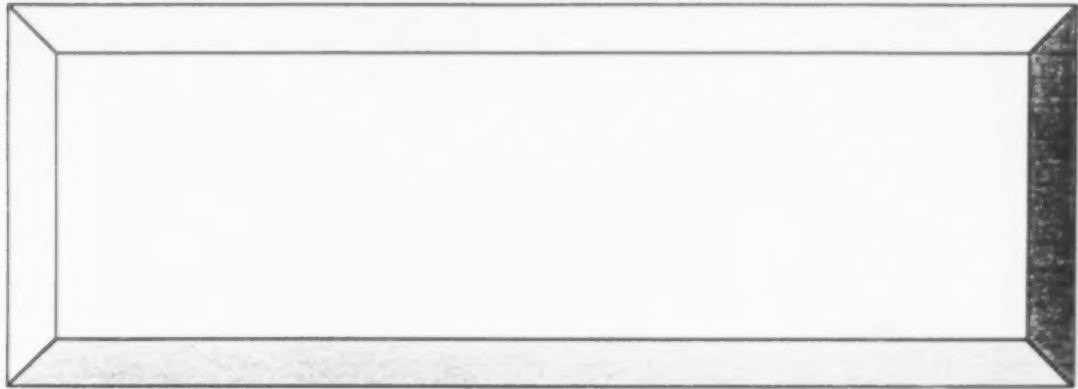
That's it!!! Thorns keep predators away from the roses so the rose is protected. Bufford uses thorns to keep people away from him so he won't be hurt. He acts thorny. I need to develop a snapshot to show how "thorny" he can be.

The time he had had a rough weekend with his dad
Hitting others on the playground
Couldn't get along in
Decided he had to be moved all by himself
Like the rose, sweet on the inside but thorny outside keeps everyone away
who might hurt

I think this will work.

Let's give some support

Something I've learned how to do:



Paste some examples below

My lead to hook my reader

Choose one of these kinds of leads:

- Anecdote
- Riddle
- Facts, statistics
- Question
- Quotation

Write the lead

Transition:

Now it's time to write a closing.

Remember

- Tie your closing back to the lead
- Leave your reader with something to think about



Letter to the Reviewer Response Sheet

Author's name _____

- List the ways the author says he/she has grown as a writer.
- What examples from the portfolio has the writer used to illustrate the growth?
- Has the author included details that aren't necessary?
- How does the author make you as a reader want to read this letter?
- How has the author tied the closing back into the lead?

Partner _____

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Appendix

As a writer, what I think about

Letting Go.



As I reread this, I'm so proud. The ideas started as a nugget in my journal. Someone complimented a phrase and said it sounded poetic. That's all I needed. The next day I laboriously started on my poem. It was hard, but it was worth it.

In the second stanza I can feel the fear through my use of words..

Sharp turns, loose gravel
Fear grips my chest
Opening the chambers for doubt
Testing my trust.

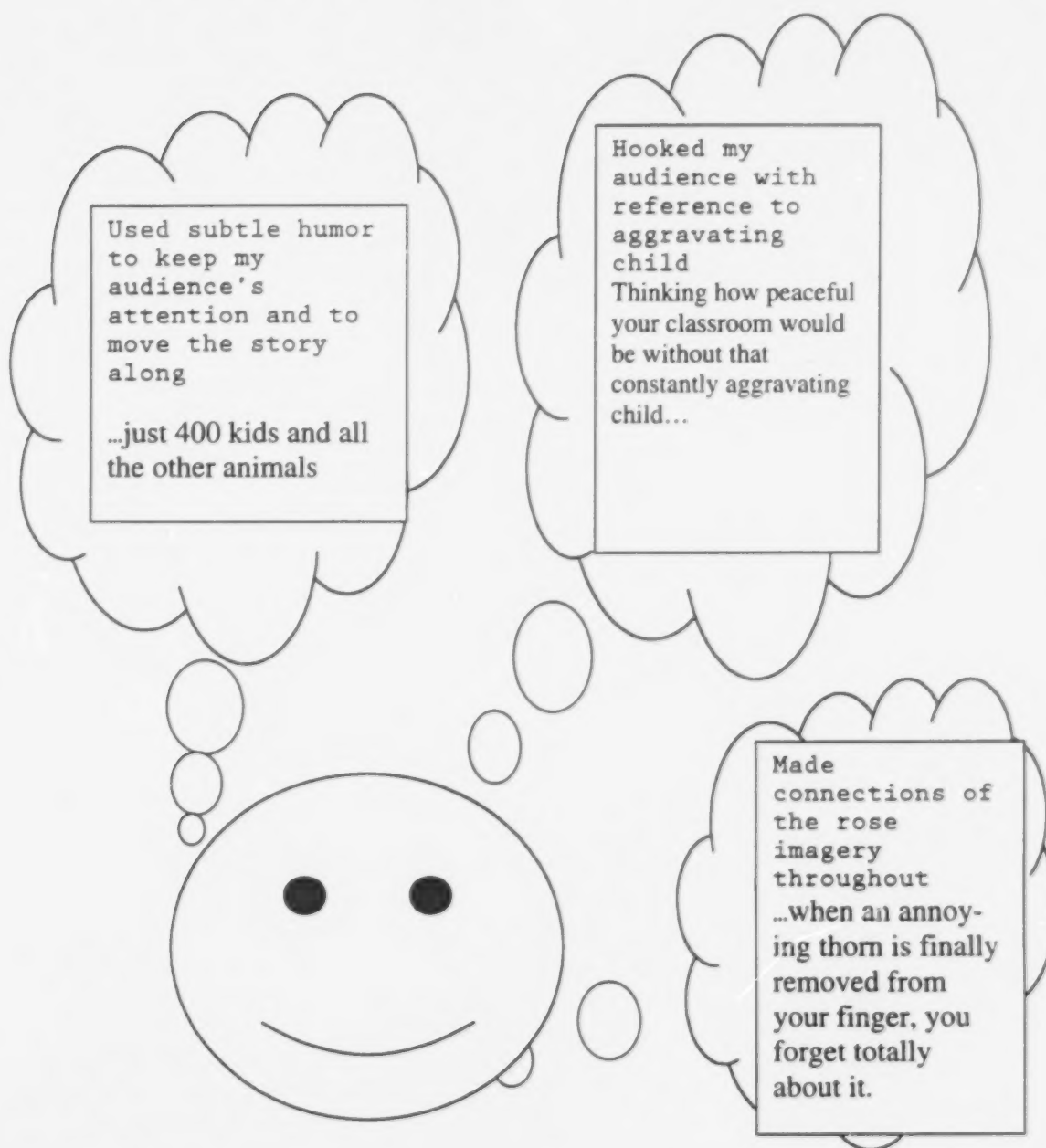
The metaphor is so effective

Trusting in His Power
To guide me home.

Started out meaning Dave and the He obviously became God

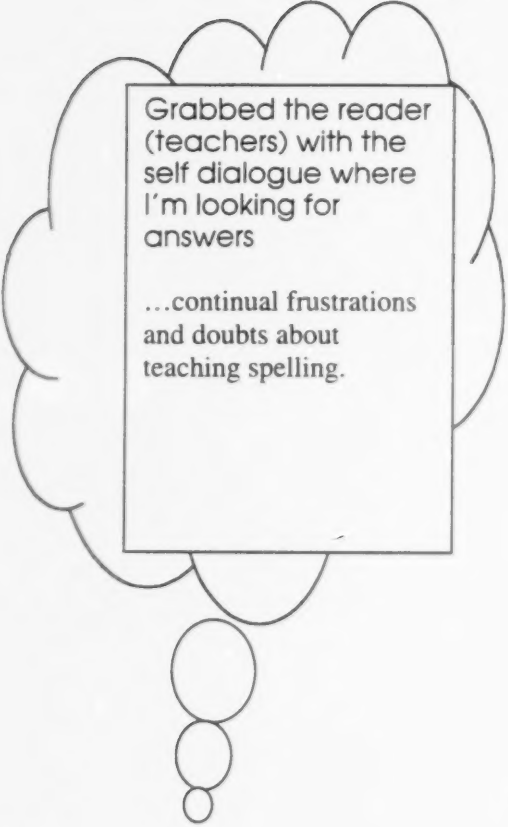
As a writer, what I think about

"A Thorn By Any Other Name."



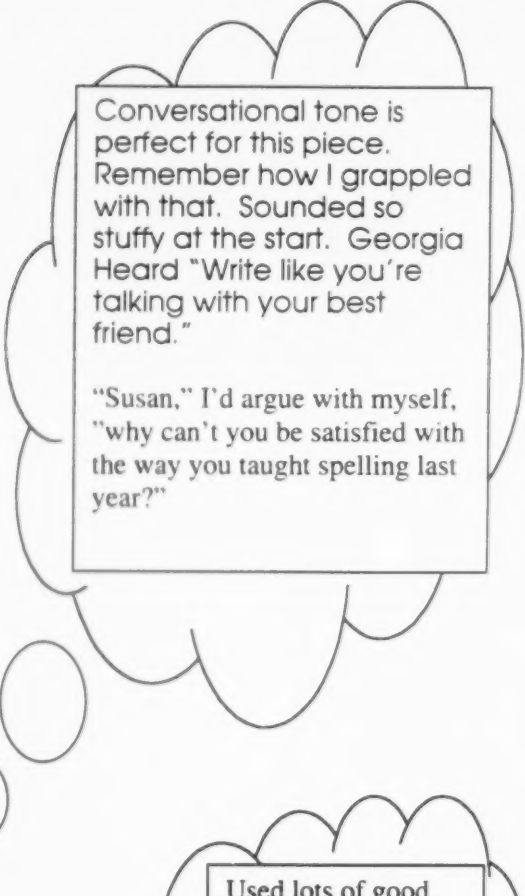
As a writer, what I think about

Spelling: No Instant Recipes



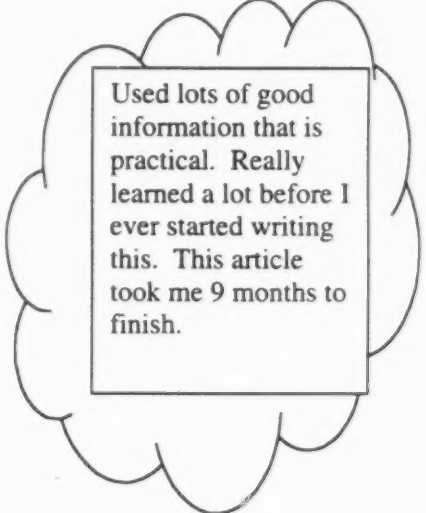
Grabbed the reader (teachers) with the self dialogue where I'm looking for answers

...continual frustrations and doubts about teaching spelling.



Conversational tone is perfect for this piece. Remember how I grappled with that. Sounded so stuffy at the start. Georgia Heard "Write like you're talking with your best friend."

"Susan," I'd argue with myself, "why can't you be satisfied with the way you taught spelling last year?"



Used lots of good information that is practical. Really learned a lot before I ever started writing this. This article took me 9 months to finish.



Building the Foundation the WRITE WAY
Susan A. Miller

Letter to the Reviewer

Let's give some support

Something I've learned how to do

I've become more aware of communicating directly with my audience and the importance of their feeling like you're talking directly to them.

Paste some examples below

Used subtle humor to keep my audience's attention and to move the story along

...just 400 kids and all the other animals

Thorn by any other name

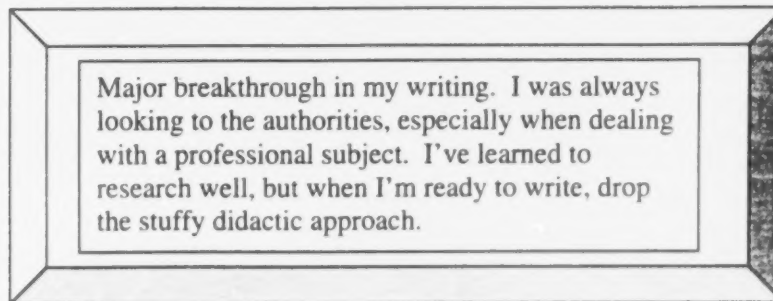
Hooked my audience with reference to aggravating child
Thinking how peaceful your classroom would be without that constantly aggravating child...

Grabbed the reader (teachers) with the self dialogue where I'm looking for answers

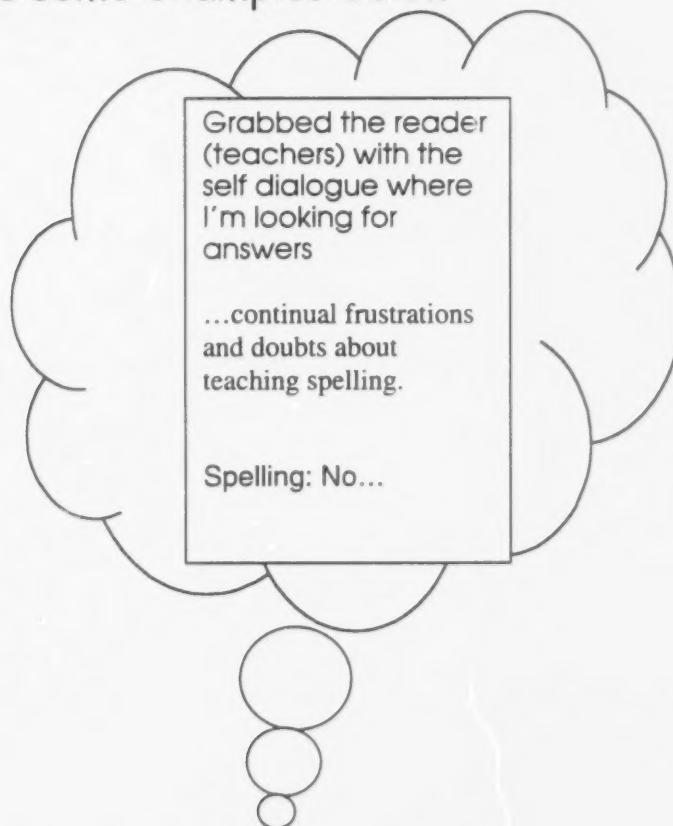
...continual frustrations and doubts about teaching spelling.

Let's give some support

Something I've learned how to do



Paste some examples below



Let's give some support

Something I've learned how to do

As I read back over my pieces, I'm really impressed with the metaphorical language. It never was done intentionally, but it really is done effectively. In both pieces I had to refine and develop the idea further.

Paste some examples below

PROCESS JOURNAL:

3/15/96

How can I tie this writing in with the title. Something seems to be missing. There's no connection for my readers. I don't think they'll understand. Just talking about the thorn in the finger isn't enough. Some how I've got to explain why I called it "A Thorn by any other name." Truthfully, I just thought that was a neat title.

Let's see roses

Smell good

Are pretty

Thorns

Hurt when you touch the thorn

Thorns keep predators away

That's it!!! Thorns keep predators away from the roses so the rose is protected. Bufford uses thorns to keep people away from him so he won't be hurt. He acts... thorny.

The metaphor is so effective

Trusting in His
Power
To guide me
home.

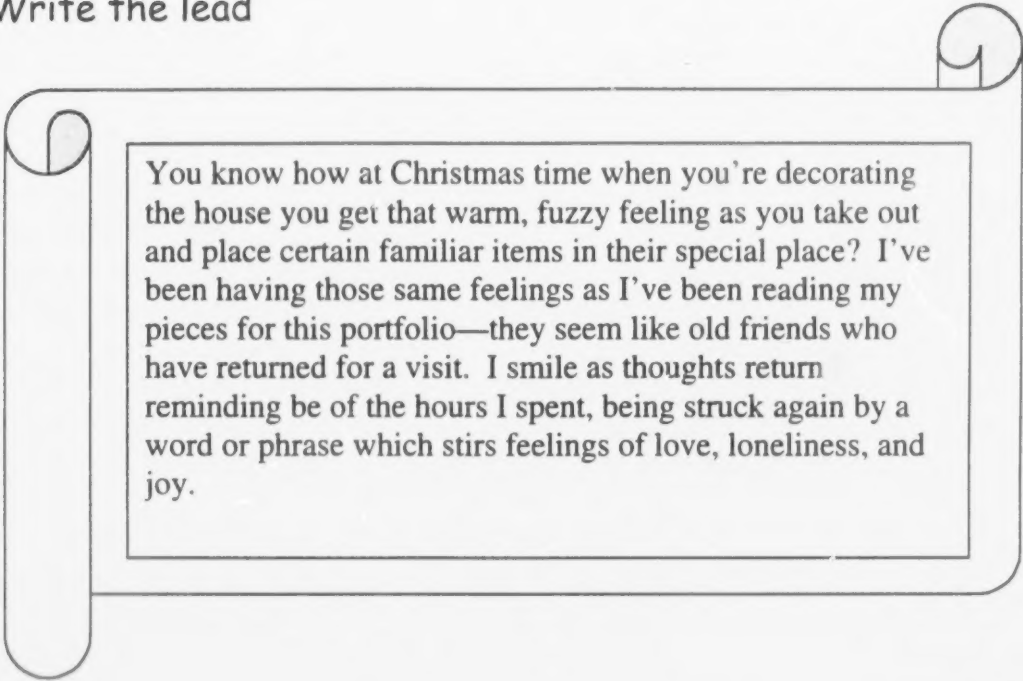
Started out
meaning Dave and
the He obviously
became God

My lead to hook my reader

Choose one of these kinds of leads:

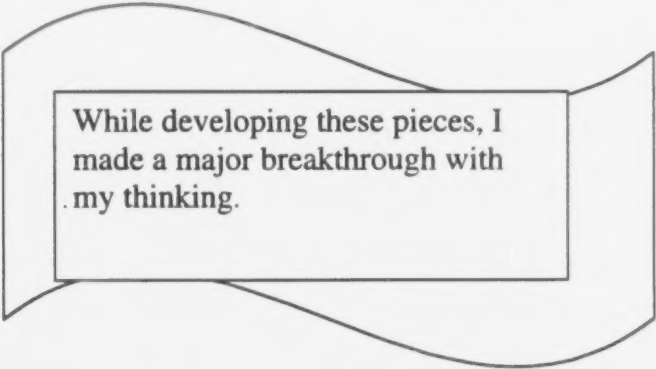
- Anecdote
- Riddle
- Facts, statistics
- Question
- Quotation

Write the lead



You know how at Christmas time when you're decorating the house you get that warm, fuzzy feeling as you take out and place certain familiar items in their special place? I've been having those same feelings as I've been reading my pieces for this portfolio—they seem like old friends who have returned for a visit. I smile as thoughts return reminding me of the hours I spent, being struck again by a word or phrase which stirs feelings of love, loneliness, and joy.

Transition:

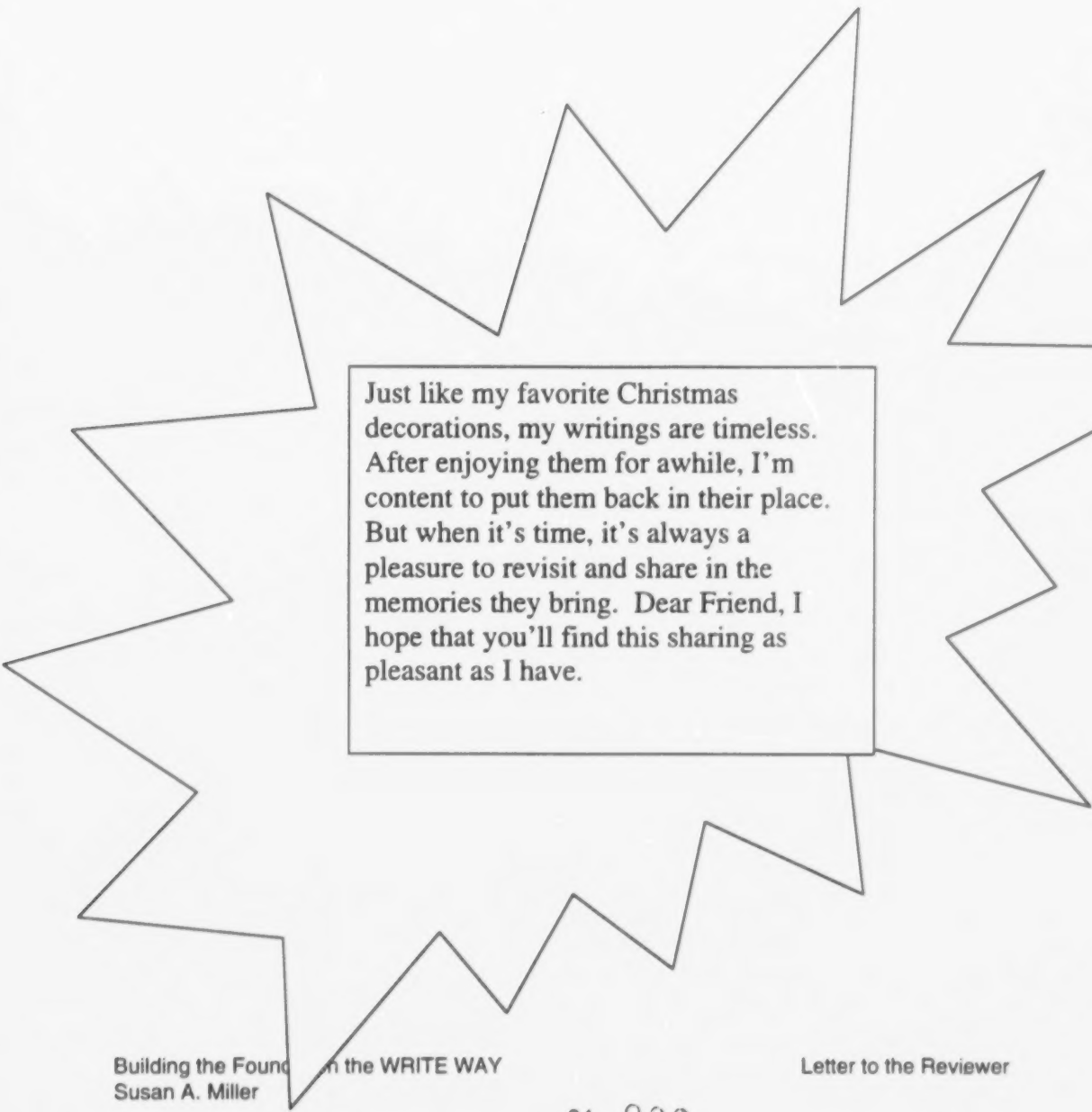


While developing these pieces, I made a major breakthrough with my thinking.

Now it's time to write a closing.

Remember

- Tie your closing back to the lead
- Leave your reader with something to think about



Just like my favorite Christmas decorations, my writings are timeless. After enjoying them for awhile, I'm content to put them back in their place. But when it's time, it's always a pleasure to revisit and share in the memories they bring. Dear Friend, I hope that you'll find this sharing as pleasant as I have.

SAMPLE LETTERS TO THE
REVIEWER

February 15, 1996

Dear Reviewer,

When I started fourth grade, I had no idea I could write as wonderfully as I have this year. I am so proud of myself for writing this well.

I learned to write well by giving my writing pieces much thought. I had to give it thought after thought after thought and slow way down in order to recapture my story or express my story.

Another way I improved my writing, was by using dialogue, dialect, thoughtshots, and snapshots. All these things have really helped me.

For my personal narrative I picked The House Fire. In this writing, I tried to make my audience realize the horror that I felt that day. Losing your house and all of your belongings is very hard at any age. I hope that the dialogue gives you the feeling that you were right there beside me. It was so painful for me to put my feelings down on paper about the fire because it just happened last month. My teacher told me it would help me to deal with it. She was right, but she should know because she also lost everything in a house fire when she was a young girl.

I selected Dear Grandma for my informative piece. I tried to let my grandma know I love her very much and

always will. Sometimes we get too busy and really don't let people know how we feel about them. So that was my real purpose of this piece. Grandma was so happy. I hope that when you read this story that you will think of your grandma too! Were you as lucky as me to have such a wonderful grandma?

Next I selected The Gettysburg Address because my daddy loves history, wars, and battles. It is natural for me to know about the Civil War because I was raised surrounded with books and stories about the war. When my daddy told me about the Gettysburg Address, I became fascinated with this time in history. The war was horrible. My daddy told me about a soldier that died in the war. His body was filled with gases. He could not burp, so his body swelled up and exploded! When I saw that in my mind, I thought the war was horrible. Still that time gave Americans the famous speech that stated "That government of the people, for the people, by the people shall not perish from the Earth." That part always makes me feel so proud to be from America.

My favorite piece was Dear Mom. When you read this story I hope you understand that smoking is bad for your lungs and your whole body. In this piece I try to convince my mom to stop smoking because she will get cancer and die. She is the best mom in the world. So

you see, I don't want her to die.

In conclusion, I want you to know I am very proud of myself on my portfolio because I worked very hard on it. I hope you enjoy my portfolio very much.

Your friend,

Dear Reviewer,

I discovered when I came to fourth grade that I did not have a writing history. In third grade we did not do any writing! I did not know what a portfolio was or a personal narrative. When you read "My Horrible Day" you will see that now I definitely know how to write a personal narrative. I also did not know you could write a letter to persuade someone to get you something. When I wrote "Letter to Mom" I got the backpack that I wanted! Wished I'd known that before! Now I feel I could write about anything. I hope my portfolio will show you everything I have learned this year as a writer.

If I had to pick one favorite piece out of my whole portfolio, it would definitely be my fiction piece, "Melissa's Payback." There is a lot of conversation in the piece. For example, "Let us have a turn! Your always taking up all the time." And when I said, "But my clothes are the prettiest." Using conversation like this made writing it more interesting. When you read it you will see that Melissa had a problem. See if you can discover that problem without me telling you.

All my ideas came from my personal life. For instance, my personal narrative. "My Horrible Day" really happened to me and was embarrassing enough to make a good story. Also "Letter to Mom" showed that I needed a new backpack because the old one was torn on the bottom. So that created a need to write the letter. The idea for "Melissa's Payback" came from a girl that I know that acts

prissy.

I discovered something about myself when I completed my portfolio. As I looked through my pieces, I found many interesting ideas. Right then I discovered I was a creative writer. It really surprised me that I was so colorful in my writing. I never ever thought I had such an imagination until then. For example, in my poem "If I Were A Cloud" I put what I could hear, smell, taste, see, and feel from a cloud's point of view. That's using your imagination! There is also creativity in "Melissa's Payback." For instance, I ended with a different girl having the same problem that Melissa had. The girls knew right then that they had to go through the same exact problem once again.

I just wanted to tell you that I have planned to become an author one day. My wish is to be on the writing crew for the books Lyle Pop Dragon and His Friends. So in about twelve years, look for my name as an author on the book Lyle Pop goes to King Tug Tummies Kingdom. Before then, look forward to just reading my portfolio.

Sincerely,

March 6, 1998

Dear Reviewer,

You may think that a Fourth Grader isn't experienced enough in writing to possibly have good portfolio pieces. But after you read my writings I assure you that you will change your mind. So sit back relax and enjoy some of my greatest masterpieces ever.

My definition of good writing is writing that is focused on one purpose. If it is not the reader will be reading about twenty different things in one story. Another thing good writing has is many details to support ideas, so that the reader can understand it better. Also good writing has correct usage, spelling, capitalization, and punctuation. If it does not the reader will be reading a story that is one whole sentence, and all the words would be capitalized.

misspelled, and jumbled up in all different places. For example, what if a sentence in a story said, "Woh Whare Wuil U, GoE ThA." This would make the reader confused and unable to read the sentence if the writer wrote it like this. Good writing also has paragraphs that start with different introductory words. If it does not the reader will be reading the same boring thing over and over again.

As a writer I have set goals to use more action and voice in my writing, in the future. This would make it easier to see the character saying, doing, and thinking. For example, what if a part of a story said, "My sister and I watched a movie." It would sound better if it said, "My sister and I watched a frightening movie with our eyes glued to the screen waiting to see what would happen next. 'Ehh...!!!' screamed my sister as the elevator dropped to the bottom

floor of the haunted hotel!" Another goal I have set is to pay more attention to mistakes in my writing and less attention to people trying to talk to me, so that I can get more work done. Also I have set a goal to be an author of children's books. The kinds of books that I would write are fiction books, and maybe a few funny Personal Narratives.

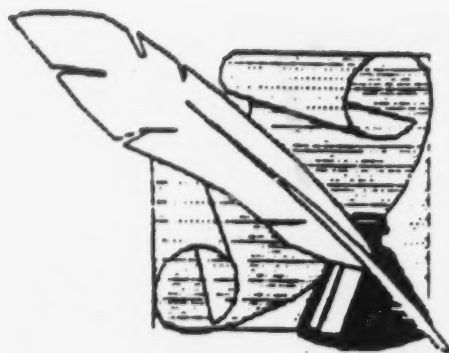
I prefer fiction writing, because I can let my imagination go wild and my characters do anything I want. In all other pieces such as Personal Narratives, Feature Articles, etc. you have to use real facts and events. Also, instead of using people characters you can use animal characters to show different personalities, or it can be a made-up creature. This helps, because sometimes people may be offended, if they think that your talking about them in your story. You can also use any setting like air, space, land,

and sea. All of these things make fiction, which is what I think is the easiest form of writing!

Is it important to learn how to write? Are you kidding? Of course! If you don't learn how to write you're making a big mistake! Let me tell you why! If people didn't learn how to write; there would never be books, libraries, calendars, newspapers, backpacks, magazines, etc. Also after a while people would gradually start to forget some of their language. There would also be no such thing as accurate history, because every time a story is told it would change. Another important thing that would not be here today is mail and post offices. These things would not be here; because if nobody wrote there would be no purpose of letters or mail. (and mail is the only reason there are post offices).

As my letter comes to a close, I would like to say that I
hope you like all my portfolio pieces.

Respectfully yours,



SPELLING: No Instant Recipes

Susan A. Miller

Primary Writing Consultant, Kentucky Writing Program

...teaching spelling is as much about 'teaching' reading and writing as it is about spelling per se. All teachers know but are reluctant to accept that there is no instant recipe for teaching anything.

Bean and Bouffler, *Spelling by Writing*, Heinemann, 1991.

If only I had read this quote twenty-nine years ago when I first started teaching, it could have saved me a whole lot of head aches. "Susan," I'd argue with myself, "why can't you be satisfied with the way you taught spelling last year? OK, so those spelling tests didn't work, but you just made all those wonderful jig-saw puzzles with each weeks spelling words." And so it went for most of my 16 years in elementary and middle school classrooms, continual frustrations and doubts about the teaching of spelling.

Initially, I'd gone by the book following weekly spelling lessons with tests. I can still remember the busy work in the book, which half the time didn't make sense even to me. This wasn't the answer: my good spellers already knew most of the words, while my weaker ones didn't or couldn't seem to learn them.

In 1987, I started learning more about whole language and writing processes. Wow, what an eye opener! Finally, someone was confirming my beliefs about literacy and learning. You start from the whole and work towards the part. I turned to using the words the children misspelled in their daily writings. It made sense: these were the words they needed, so these were the words they should learn. I supplemented with words of the students' choosing from the current theme of class work.

Hanging Wall Dictionary

Hanging in a special place in our room was a bright yellow ABC wall hanging which had a pocket and picture for each letter. Whenever a child needed a correct spelling during the editing of his paper, I wrote it on a word card which he used to correct his draft. The word later was filed in the appropriate pocket of our spelling wallhanging. As the pockets started filling, students were asked to check the wallhanging for the correct word before coming to me. Only then could they get a new word card.

Each week, a different child, our "student of the week", would choose from out of the pockets a number of words for the class to study (from 5-15.) Magnetic tape was applied to the back of each card before placing them on the chalk board. (An alternative method is to use Velcro backing before placing the cards on a "flannel wall.")

The rest of the students were responsible for choosing a personal list (3 to 15 words) from the class list. Each child then copied "her words" into "My Special Spelling Book" which was signed by the parents on Monday and Thursday evenings.

Spelling Buddies

Children worked with their "spelling buddy" each day for 15 minutes. I usually paired the buddies, putting the stronger spellers with weaker ones. Buddies were responsible for helping each other learn their words, using a variety of strategies: practicing on little chalkboards, writing with a finger on the carpet, studying and quizzing, etc. "Tests" on Fridays weren't dreaded but were anticipated as the "Buddies" were rewarded when both of them succeeded--which was usually the case. Since this didn't always carry over into their writing, I continued to improve upon my method.

In the fall of 1992, I was hired by the Kentucky Writing Program as the primary writing consultant and I continued to pursue my burning question: What is the best way to teach spelling? I talked to teachers at my workshops, other professionals at conferences, and read books by the spelling gurus: Richard Gentry, Connie Weaver, Regie Routman, Marlene and Robert McCracken, Sandra Wilde, and others. I was validated by the discovery that many of the techniques and strategies that I had been using were sound teaching practices. However, in the last five years I have learned some things that I now believe will make my spelling program better, and these I'd like to share with you.

During this past year in workshops with over 2,500 teachers I presented them with this problem: How do you figure out how to spell a word you don't know? I gave them *carageen*, an oriental deciduous plant.) Invariably, I've gotten the same list of strategies:

- sound it out - using phonics
- divide the word into syllable
- find small words I know inside the larger word - chunking
- use knowledge of root words, prefixes, and/or suffixes
- think of a familiar word and use that in the spelling (like KERA or Caribbean for carageen)
- think of where the word might have appeared (like a science book)
- look it up in the dictionary (if I can figure out how it starts)
- visualize the word
- write it several times and pick the one that looks right
- ask a friend
- spell check on the computer
- use a Franklin speller
- keep track of words most often requested and most often misspelled on a hand-held spelling computer

The next question was, "Do you teach your students all these strategies?" Consistently, the reply, "Well, no, not all of them." Maybe we should.

Modeled Writings

Many teachers have had the misconception that phonics is a no-no in a whole language approach. Quite the contrary, phonics must be taught but it needs to be taught in context, not in isolation.

Modeled writings such as the Daily News and language experience charts are a perfect vehicle for this in that children collaborate with the teacher to bring sounds and symbols together and to make decisions regarding the use of print conventions. The teacher writes as the children orally compose. The Daily News is a way for

children to share their own news with the rest of the class. While in the writing of a language experience chart, the children are talking and dictating a shared experience.

After completing a modeled writing, the teacher revisits the text, selecting one or two phonics elements to teach or review, asking, for example, "Who can come up to the chart and highlight all the words that start with the 'sl' sound?.....words that end with the "...tion" sound? words that have two syllables?" For further extension, the teacher would make a longer list on chart paper of the words highlighted and add additional ones that the children can think of. Rhyming word lists are fun to make, and encouraging the use of dictionaries to extend learning makes the activity even more challenging for a class. These charts must be displayed for reference.

Teaching skills through a collaborative context is a strategy for all ages. What better way to introduce a new strategy or to practice and reinforce one previously taught. Here is one place to continue teaching our spelling strategies, such as:

- syllabication
- word chunking - finding smaller familiar words within a larger word
- root words, prefixes, and/or suffixes
- word association: connecting an unfamiliar word with a familiar one (KERA or Caribbean for carageen)

Word Charts and Word Walls

A teacher and students could generate word charts and display them for each theme of class work studied. At the end of one theme, the charts remain on display or can be hung with clothes pins on a coat hanger in a designated

place. These charts are invaluable reference materials for writing.

Several years ago, while working in a school in Melbourne, Australia, I observed a true whole language classroom. There was print everywhere. In lieu of teacher-made bulletin boards, the boards were covered with word cards, pinned and grouped in categories for the theme being studied: animals. Some of the categories were:

- animals' names
- habitats
- foods
- characteristics
- enemies

Students had generated words for each category adding to them through individual and group research. Whenever a student needed a specific word for writing, he simply unpinned it from the wall to use. Great strategy and simple to implement!

Another type of word wall, especially for emergent learners, is an ABC wall. As new words arise, each is written by the teacher on a word card, student illustrated, and hung on the alphabet wall under the corresponding letter.

These three examples: word charts, word walls, and ABC walls serve as a vehicle for teaching:

- thinking of where the word might have appeared and locating it
- looking it up in the dictionary or on the word walls or word charts

Visualizing

As younger students are chanting favorite stories and poems from sentence strips in pocket charts, they can practice spelling a familiar word over and over. They can close their eyes and visualize that word, spelling it back together. The teacher might explain how this strategy can help with other words. This needs

